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VOGUE

1966 FASHION FOR THE NEW ROMANTICS

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AUGUST 1, 1966

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH ITALIAN AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I. S. V.-PATCÉVITCH, President
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NORMAN PARKINSON

COVER: Young-Dandy version of the prettiest-girl-in-the-world look—the lace-ruffled shirt and a red-velvet pants tailleur with silvery buttons. Shown full-length on page 89. Jacket, about $125; pants, about $50. By Ellen Brooke for Sportswear Couture, in cotton velvet. Cotton shirt, lace ruffles, by Malbé; about $14. All, Lord & Taylor; Rich's; Halle Bros.; Neiman-Marcus; I. Magnin. Stores in other cities, page 60. Lipstick—Poppycock, brilliant young red; on the lower lip, a swish of Surf Slicker over it. Both by Yardley. Coiffure by Michael at Leonard.

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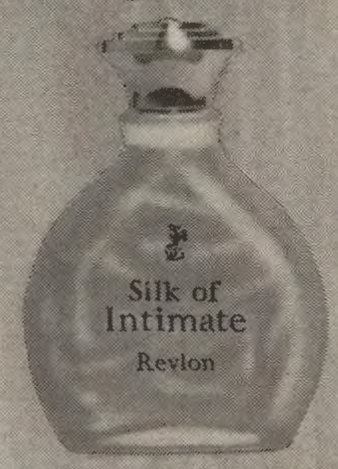
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Justin McCarty

VOGUE'S READY BEAUTY

Big noise in the face department

Women who want to be where the action is might want this to be where they are. Audible action. Z-z-z-z. Snap, pop, crackle. Astonishingly noisy new approach to face maintenance. An aerosol cleanser that goes on like meringue, spreads like water, reaches deep down. Sizzles madly the while—long, cool sizzle. But there's more than the sizzle to Sonique "ever-vescent" cleanser-freshener foam and Sonique "ever-vescent" moisturizer foam. It's a new, carefully thought-out look at beautification. The thinker: Vanda, a new house-to-house purveyor of cosmetics and a relative of Rexall, the drug and chemical specialists. Vanda has used Uncle Rexall's enviable research and laboratory facilities to unleash certain fascinating developments in cosmetology (some of them for men). Plan to take in the Vanda acoustics. They're fun, they whistle —and they seem to work.

Both a lover and a fighter —a plan for you-versus-inches

She had this perfectly decent figure, but it got too much rest. Did its running and jumping and contorting in disorderly spurts with long hiatuses in between. Plenty time in the hiatuses for flab to take over and not enough time in the active life for exercise to overtake flab. Isometrics seemed ideal for the soft upper arms, the relaxed tummy, the wobbly thighs. So isometrics she did now and then. Mostly then. . . . She came upon a new instrument that corrected this situation, *made* her do her isometrics, sat there staring at her, looking for a fight. Which it soon got, twice a day. V-Bar, a diabolical destroyer of inches designed by a Swede who makes it her business in celebrated spas to systematically demolish inches, is a force-resisting device that makes exercising more interesting, more and more portable. With no swimming pool, at no gym, all alone and by the telephone, you can, with V-Bar, accomplish the following. Firm and shape thighs, legs, ankles (bed patients are using it to improve circulation in legs). Diminish and tauten the abdomen. Make less slack the underarm area. Perk up the bosom. Strengthen the back and upperarms. . . . V-Bar is, as its name suggests, a V-shaped invention, hinged at the bottom of the V; padded circles at the two tops of the V; overall size, twelve inches. Object is to press these two circles together—hand versus hand, arm v. waist, chest v. knee, leg v. floor, depending on what section of you you're getting after. This isn't easy, but it's rewarding. Which is what Anne-Marie Bennstrom, the diabolical inventor in question, has aimed at, with considerable finesse and success. . . . At all the Saks Fifth Avenues.

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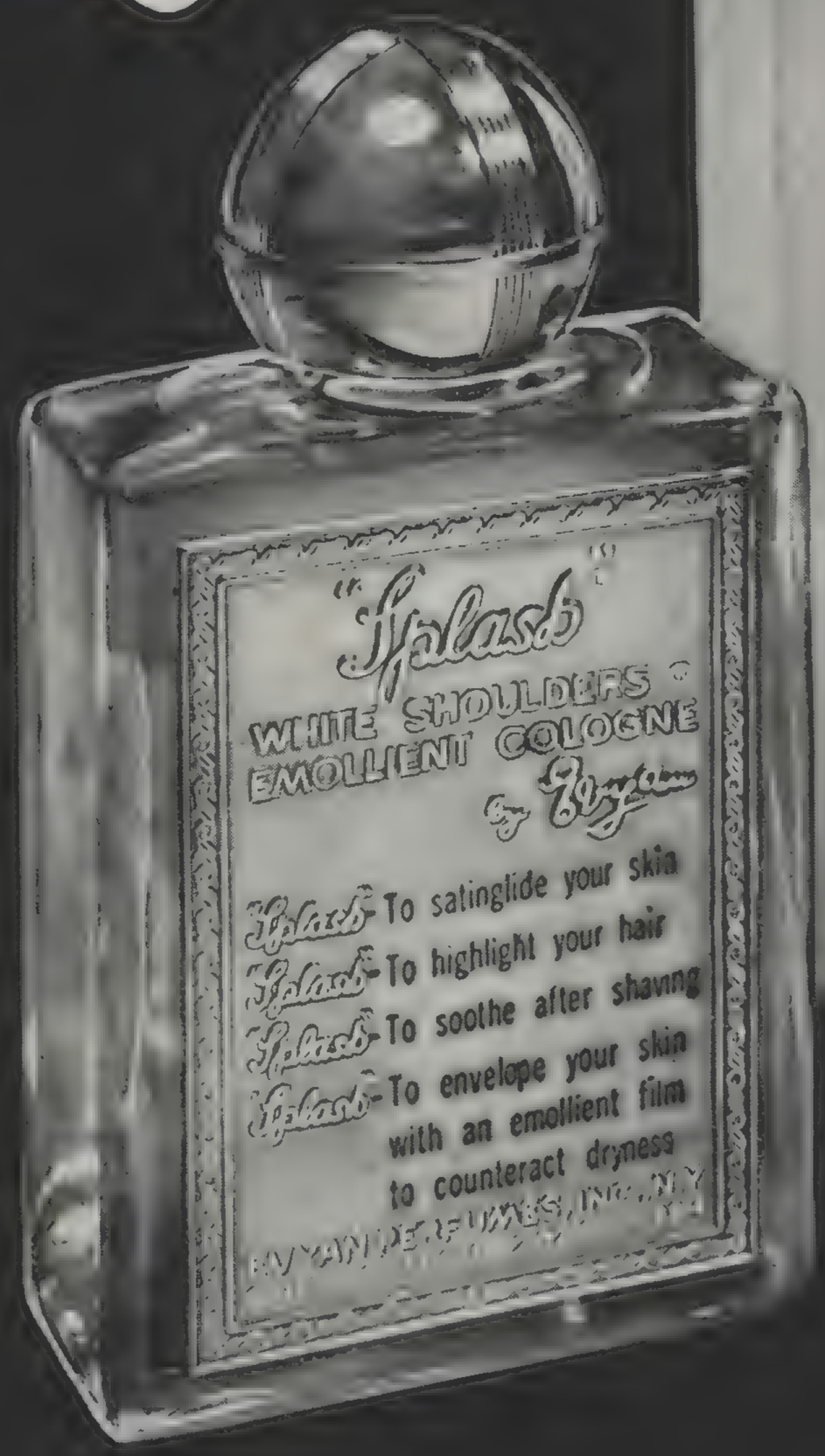
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The Prix Girls–1966 finalists in

VOGUE'S

25th Prix de Paris



BARBARA ANN JONES
Mount Holyoke
FIRST PRIZE

In Vogue's Prix de Paris, a career competition for college seniors, there are two prizes—for top place, a year's job as a junior editor at Vogue and a trip to Paris, scored this year by Barbara Ann Jones, of Mount Holyoke; and second place, a six-months job at Vogue taken by Anna Fusoni of Vassar. BUT when it comes to Winners, they're more; in each of the twenty-odd years of the Prix's history many of the twelve finalists have glass-slippered into beginning jobs in the field of fashion—some with Condé Nast Publications, others with agencies, department stores, and the many other organizations who ask us for recommendations. Entering the Prix means signing up for a stiff bit of work—we're the first to admit it, and the first to be impressed by this era's already hard-driven college seniors who stay the course. We think they're good. . . . And what we liked best about this year's crop of Prix Girls was the fact that they had a lot to say; they taped their world for us. Played back here are some of the pithier notes: "The period of innocent elegance is ours. Practically everyone is trying to achieve the look that comes naturally to us." . . . "Fashion is a woman's way of acknowledging that she lives in our time." . . . "I'm an avid reader of *The New York Times* as well as Vogue and Henry James." . . . "I adore travel, French telephones, Herman Melville, high-heeled boots, Bob Dylan, plays by Jean Genet, hip-slingers, décolleté late-day dresses, and Greek men." . . . "I've never been in love." [Ed. Note: This gave us pause.] . . . "As the first Vassar woman to study at Princeton—one of ten female 'Princeton Charlies'—I feel qualified to write a male version of *The Group.*" . . . "I made smock dresses when I had to use altered maternity-dress patterns." . . . Note to the Class of 1967: News of the next Prix de Paris competition, page 155.



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WHAT'S BEHIND THE NEW SEE-THROUGH MAKE-UP BY ESTÉE LAUDER?

Absolutely nothing but bare skin. It's Estée Lauder's most-current beauty thinking—you just slip into a little-something glossy, something sheer and shimmery and let your own natural beauty shine through. She arrives at this vibrant young look with high-intensity luster, low-intensity color. Starting at the top, her newest shine-through is Eye Gloss, a stick of pure sheer radiance for the eyelids in six see-through tintings. Glow-in-the-Round polishes the skin with a gossamer sheen in natural or frosted shades. And lips are glistened with Lilac Frost—a new fashion-cue'd pink-mauve for the Lip Gloss collection.

Estée Lauder



May a single girl make a Martini for a man?

She may. But only if she makes it well.
A mismade martini can be disastrous
to a flourishing relationship.
Undo a multitude of carefully contrived
good impressions. Let her heed
these simple counsels then, for success:

1. Mix 4 or more parts London Dry
Gordon's Gin to one part high-quality
dry vermouth. (Gentlemen's preferences vary,
but she won't be far off with 4 to 1.)
Stir over ice. The chillier the tastier.
2. And pre-chill the glasses. Extraordinary good effect.
3. Add a twist of lemon peel. The peel, not the fruit.
Zest is the point, not sourness.

Serve with confidence. And mark his look as he sips.
Oh, vital moment! Does he smile,
then ponder fondly? Are there visions of dulcet
domesticity swimming behind his eyes?
Of pampered husbandry, children and collies,
a perfect Gordon's martini awaiting
his key in the lock each eve?
It is not impossible. If she but heed
the rules, she may not remain
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A whole new thing. "Step-in" coats. Fluffy and lush. Made of ORLON® acrylic, lined in DUPONT NYLON taffeta. Both with nylon zip up fronts. Left: Step-in with hood. Set-in black knit sleeves. Treasure Red or Treasure Black. $40. Right: Step-in with stand up collar. Treasure Blue, Treasure Red, Treasure Orange or Treasure Black. $35. 5-13, 6-14. Wear one to your next adventure. They'll like your style. **Aventura Ltd.,** 1410 Broadway, N.Y.

Lord & Taylor, New York & branches; **Marshall Field & Co.,** Chicago; **Joseph Magnin,** California & Nevada; **Hudson's,** Detroit; **Dayton's,** Minneapolis; **Jordan Marsh Co.,** Boston; **Rich's,** Atlanta; **Famous Barr,** St. Louis.



Modess.... *because*

fly away the american way in a peppertree

Up you go in a Peppertree. Down drops the fare on American Airlines. Life has twice the spice at half the price for under 22'ers. The sky's no limit when American jets you there in a pretty Peppertree. Belted checked A-line skirt in plum or loden. 5-15. $12. Short-sleeved Acrilan poorboy in matching plum, loden or 11 other colors. S-M-L. $7. Buy Peppertree. Fly American.



fly away the american way in a pantree®



Fly coast to coast in the Pantree you love the most. Twice the fun at half the fare on American Airlines kicky plan for under 22'ers. Like 15 non-stops a day from N. Y. to Calif., so you're virtually sure of a seat.
Double-breasted flannel peacoat in plum, loden or 6 other colors. 5-15. $17.
Belted checked stovepipes in plum or loden. 5-15. $13.
Poorboy Acrilan turtleneck in matching plum, loden or 11 other flying colors. S-M-L. $7.
Buy Pantree. Fly American.

CHEMSTRAND

fly away the american way in a pantree

When a girl leaves home in a Pantree, she can go anywhere half fare on the great flight way of American Airlines. (For under 22'ers.) Put on Pantree and take off in style. Belted checked stovepipes, plum/grey or navy/grey. 5-15. $12. Poorboy Acrilan turtleneck in matching plum, navy or 11 other flying colors. S-M-L. $7. Buy Pantree. Fly American.

CHEMSTRAND

fly away the american way in a COS COB

Don't hold your horses.
Join the jet set in a Cos Cob.
Wing it to wherever the
action is on American Airlines
half fare way to fun.
(Under 22'ers, please note:
write for free 87 page booklet,
"Go-Go American."
Get $50 in discount coupons.
American Airlines, Box 1000,
Bellmore, New York.)
Princess shift with skirt pleats in
brown, green or
blue tattersall. 8-16. $18.
Buy Cos Cob. Fly American.

fly away the american way in a Cos COB

Fly back to school.
Half the fare jets you there
on American Airlines.
(For under 22'ers.)
The other half buys you
a happy host of Cos Cobs.
Like these plum checked stovepipes. 8-18. $12.
Poorboy Acrilan turtleneck in matching
plum and 12 other colors. S-M-L. $7.
Buy Cos Cob. Fly American.



ACRILAN acrylic fiber
CHEMSTRAND

fly away the american way in a COS COB

Take Cos Cob as your travel companion when you discover America. Paying half the fare on American Airlines is skyway robbery for under 22'ers. Get your I. D. card at any AA office, put on a Cos Cob and take off.
Scrub denim suit with little boy jacket and A-line skirt. Liberty print in olive/plum or navy/red. 8-16. $15.
Poorboy Acrilan turtleneck in matching plum, navy or 11 other colors. S-M-L. $7.
Buy Cos Cob. Fly American.

ACRILAN
CHEMSTRAND

Domani is tomorrow, today.

The prophetic knits, deftly done in 70% "Dacron"* polyester and 30% Wool. Suit in Orange, Olive, Black or Teal. Sizes 6-16. About $50. Dress in Orange, Olive, Butternut or Navy. Sizes 8-18. About $40. Both, at the fine stores listed on last page. Domani Knits, Division of Puritan Fashions, 1407 Broadway, New York 10018.

*DUPONT'S REGISTERED TRADEMARK

Designed by Claire Mara

In
Pendleton country
heather separates
you can:

pick up the class

Cinnamon checks and solids: Jacket 30.00 Stitch pleat skirt 18.00 Turtleneck Sweater 13.00



open the meeting

First on the agenda: Sweater 13.00 with Sleeveless Skimmer 20.00



do a little wool gathering

The knit trim Pullover Jacket 23.00 Wear it with slim Trews Pant 17.00 (or a skirt)



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Tasteful combination: Cardigan Jacket 30.00 Slim Skirt 15.00 Short Sleeve Sweater 10.00



The heather wools of Pendleton are pure delight. Muted colors picked up in tiny pane checks or misty mixes. Put them together as you will. Our Separates are born to go together wherever you go. And beautifully. Folds fall softly. Colors ring true. Creases hang away. All the good things that happen only with pure virgin wool.

COUNTRY CLOTHES BY
Pendleton
THE WOOL PEOPLE
PURE VIRGIN WOOL

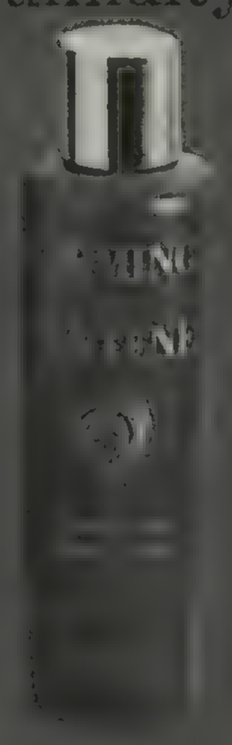
For additional information, write Dept. V-64, Pendleton Woolen Mills, Portland, Oregon 97201. © PWM 1966



When you set your own you deserve de Pantene. The most splendid hair-setting lotion there is.

Forming de Pantene long a favorite in Europe, now has its own cult here spreading the do-good word. Made from a unique Swiss formula it gives substantial body, holds out humidity. Your set lasts longer with more shine than you ever thought your hair could show. Costs a little more—but tell yourself you're getting a deep conditioner setting lotion. You are! In two types for different hair needs, at all the best stores.

HENRI BENDEL
BONWIT TELLER
JULIUS GARFINCKEL & CO.
THE J. L. HUDSON CO.
I. MAGNIN & CO.
NEIMAN MARCUS



The Eskiloos

Where they live

The unique and remarkable stamina of the Eskiloos® allows them to survive the ravages of rain, snow, and slush which cause lesser ones to go to pieces. The Eskiloos' secret is their hardy character. The stuff of which they are made is waterproof vinyl, waterproof gabardine, or rubber. As a result, the Eskiloos live long lives and don't lose their beauty and shapeliness or become spotted or marked with age.

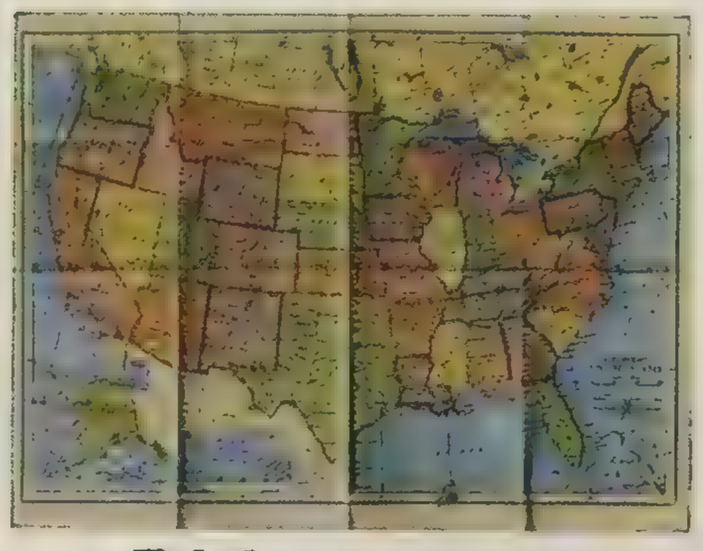
Naturally, they are admirably suited to all sorts of life. Carefree Eskiloos go tramping about country roads in downpours and snowdrifts. In the city, they endure the rigors of the great halls of the dance and the great crush of the trading posts.

Rugged and handsome, whole tribes of Eskiloos, in every imaginable shape, size and color are to be seen in fine trading posts across the North American Continent, for $9.98 and up. Now's the time to conduct your own investigation.

UNIROYAL



A typical group of Eskiloos



Eskiloo territory



Typical Eskiloo dwelling

Since when do sweaters
go shopping on Fifth Avenue?

Since Helen Harper knit sweaters
that do more than keep a girl warm.

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES *REG. T.M. OF CHEMSTRAND

This turtleneck is striped in the round, ribbed up and down, a wonder to wear and never a care, because it's dunk and dry 100% Acrilan acrylic. In Chestnut, Currant or Pine with White, 34 to 40, about 10.00. Pom-pom hat in all the same colors is about 2.50. Wool flannel skirt with front pleat and contour belt in solid colors to match, 8 to 16, about 13.00. At Gimbels, New York; The Hecht Co., Washington, D.C.; Gimbels, Pittsburgh; John Wanamaker, Philadelphia; Gimbels Schusters, Milwaukee; or write 1407 Broadway, N.Y.*

HELEN HARPER

Pamper yourself!

Let your hairdresser color-style your hair with ROUX*

Weary of the ordinary? Feel your hair color should do more for you than it's doing? *Visit your hairdresser.* And relax. And enjoy the pampering a professional colorist can give your hair. The trained judgment, experienced skill. And the added benefit of Roux. ■ For nearly a third of a century Roux has been a favorite of professional colorists—just because it does provide the rich, truly natural looking color; the healthier looking glow, the silky-soft feel you've been seeking. Just because it does make your hair color more exciting to behold, and so helps you feel more exciting yourself! ■ So if you've tired of the ordinary, go see your hairdresser. It's worth it!



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Lotion for semipermanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK ©1966 ROUX LABORATORIES, INC.





¡CUIDADO!

"Look out" for VITALITY shoes drenched in rich Peruvian pigments. You'll glide on hidden heels and stamp on snub toes. Be shyly primitive or bold as hot Incan skies! VITALITY says, "See," and waits for your breathless "Si Si!" Shown here, Delta in Andes Green and Par in Aged Copper Corfam*. VITALITY shoes from $13.99 to $18.99.

*DuPont's trademark for its man-made poromeric shoe-upper material

International Shoe Company, St. Louis



VITÁLITY

Available at Crowley's, Detroit/Denver Dry Goods Co., Denver/Holmes, New Orleans/Thompson, Boland, Lee, Atlanta
Vandervoort's, St. Louis/Arnold Constable, New York/Geuting's Philadelphia/The Paris, Salt Lake City

"an inch of



Pinch, please."

Pinch by Haig & Haig. Blended Scotch Whisky, 86 proof. Imported by Renfield Importers, Ltd., New York.



¡SALUDOS!

Miss Wonderful dares you to drink deeply of the Peruvian past. Commands you to tread in rich earth colors inspired by the Incas and blessed by the Sun Gods! Miss Wonderful says, "Be primitive in blunt, Indian-squared toes and plateau heels that run like the wind!" Shown here, Illusion in Warpaint Red Corfam*. $7.99 to $13.99 (some styles higher).

*DuPont's trademark for its man-made poromeric shoe-upper material

International Shoe Company, St. Louis

Miss Wondérful

AVON CREATES THE BEAUTIFUL ILLUSION!

(Only you and your Avon Representative will know it is makeup!)

Avon's new Ultra-Sheer Makeup reflects your natural coloring and adds a glow that seems to come from within. Avon calls this The Beautiful Illusion—and your Avon Representative will share all the beauty secrets with you. Ask her about the Elegant Collection—Avon's new designer makeup. With new Ultra-Sheer, you'll look so fresh and radiantly natural you'll forget you're wearing makeup!

AVON
cosmetics
RADIO CITY, NEW YORK
©1966 Avon Products, Inc.

From Avon's new Elegant Collection:
No-Color Powder • Ultra-Sheer Lipstick • Ultra-Sheer Foundation.



AVON CALLING with designer makeup for your individual beauty. Only your Avon Representative can show you the new Elegant makeup collection.







¡BUENOS DIAS!

"Good day" and be daring as an Inca Indian in PERSONALITY shoes in rich Peruvian colors! PERSONALITY bids you step into the shadow of the majestic Andes or stomp on fiesta heels. Be excitingly uncivilized in blunt toes with Indian flair! Shown here, Victory in Peruvian Blue Corfam*. $7.99 to $13.99 (some styles slightly higher).

*DuPont's trademark for its man-made poromeric shoe-upper material

International Shoe Company, St. Louis

Pérsonality

Alka-Seltzer®



On The Rocks

You haven't tried it yet?
Oh boy.
Alka-Seltzer On The Rocks
works just like Alka-Seltzer
Off The Rocks . . . only
it's good enough to drink.
Maybe even delicious?
And even today, in 1966,
nothing relieves an upset
stomach and summer
headache faster . . . or better
than good old Alka-Seltzer.
Try it at a picnic.
Try it at the beach.
Plop two Alka-Seltzers in
water. Let it bubble away
a few seconds. Add ice.
A slice of lime. Cheers.





¡CARAMBA!

It had to happen. FIANCEES shoes have fallen under the haunting spell of Peru. You'll dip your toes in pungent earth color, run wild in burning blue, and stand stone still in Inca black! (Be aware of tiny chiseled heels, and stumpy toes that beautifully shorten your feet.) Then, dance like an Indian in FIANCEES shoes with wild Peruvian ways! Shown here, Ensign in Indian Tan Corfam*. FIANCEES from $13 to $18.

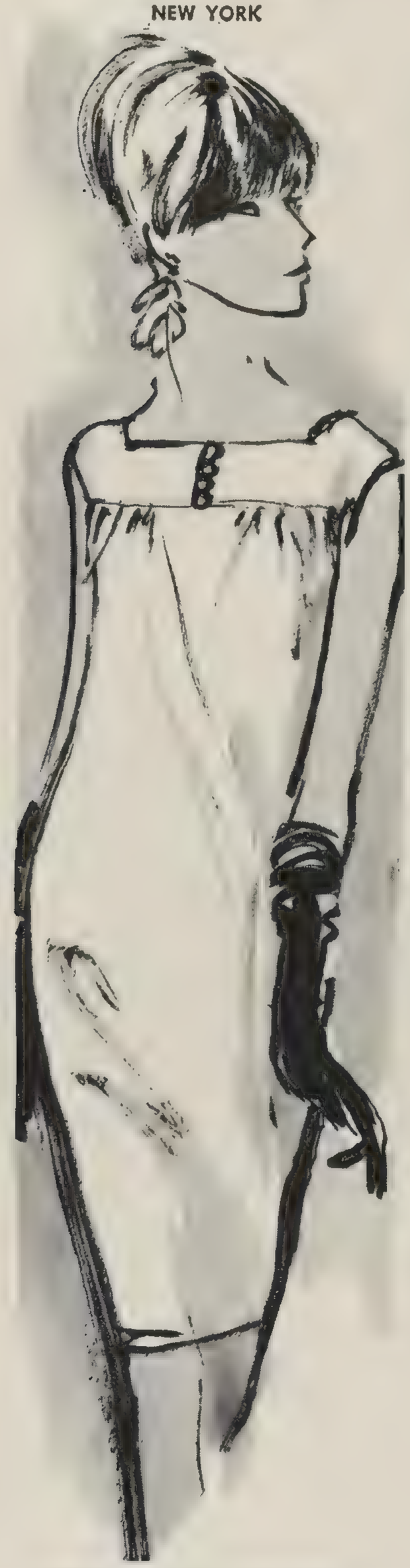
*DuPont's trademark for its man-made poromeric shoe-upper material

International Shoe Company, St. Louis

Fiancées

FIANCEES shoes at Marshall Field & Company, Chicago / Famous-Barr Co., St. Louis/Kaufmann's, Pittsburgh
L. E. Massey Shoes, Washington, D.C./Miller & Rhoads, Richmond, Va.

Raffaele
ORIGINALS
530 SEVENTH AVENUE
NEW YORK



A Shift For All Seasons . . .
done in four-ply pure silk crepe. Our straight little shape, smocked, square necked and sleek.
About $90.
carbon • cobalt • scarlet

De Pinna—New York
Julius Garfinckel—Washington
Stix, Baer & Fuller—St. Louis

BEAUTY CHECKOUT

August 1

Gotcher-bandaidon?

Scene, midday, New York restaurant; hot summer day. Action, two attractive young women (why be mysterious—they were Mrs. Samuel P. Reed and Mrs. S. Carter Burden, junior) greeting each other with what sounded to our ears like a new beauty password. "Gotcherbandaidon?" asked one. "Got it," said the other. . . . What they were referring to was the object that held their hair back in a perfect ponytail club, not a strand out of place. The holder was a narrow little adhesive plaster—your old friend Band-Aid. But here's a funny thing about Band-Aid. Band-Aid has a band of lawyers in its employ, gentlemen of the bar for whom it is a daily task to see that no publication, Vogue included, ever prints the name of their registered, trademarked ready-to-apply bandage without use of its whole and proper legal name. Which is: Band-Aid Brand Adhesive Bandage. So, to keep the lawyer's mail from our desks, we will re-word the password, should you wish to use it. "Gotcherbandaidbrandadhesivebandageon?" . . .

Twelve smart girls: see how they make up

The judges of Vogue's Prix de Paris contest had never set eyes on the twelve 1966 finalists. What we learned through the mail of the girls' cerebral processes was the sole criterion. So when the dozen college seniors arrived in the Vogue reception room, it was with delight that we observed what an attractive group of creatures these girls were. . . . While they were being custom-designed in Fabergé makeup and combed by Marc Sinclaire for the photographs on page 12d, we probed the folders that held their winning essays to ascertain what we could of how smart college girls are behaving in the beauty and makeup lines, 1966. Dug up this. Hair-laundering—often two to four times a week. . . . Eye makeup—a universal preoccupation, even when other makeup is held to a minimum (and minimum seems to mean a "natural look" arrived at by combining foundation with blusher and lip gloss with lip colour in such a way as to make natural extra-natural). . . . Not one of this particular dozen's fragrance preferences duplicates another. Cited fondly: Chanel No. 5; Joy; Jolie Madame; Wind Song; Intimate; Hattie Carnegie's Pink; Youth Dew; L'Interdit; Jean Naté's After Bath; Cabochard; Shalimar; My Sin. . . . Much to-do about face cleansing and creaming, morning and night. . . . To maintain their average weight of slightly sub-110, they make a point of fruits, lean meats, yoghurt, gelatine, vegetables; curiously, one went out of her way to say she disliked Brussels sprouts, another to say she adored them. . . . On the exercise front, a Smith senior, quite given to isometrics, had this to contribute: isometric exercise with the abdomen (when you furiously pull it in and count up to ten) is great for boring occasions. It lends an aura of concentration where concentration there is not. . . . What the photography makeup man concentrated on, in addition to contouring the winning faces with Fabergé makeup: thinning and shaping and lightening everyone of the twenty-four eyebrows. . . .

The entertaining extremities

"The female knee is a joint and not an entertainment," wrote Percy Hammond, a drama critic of the 20's and 30's once described as "mixed subtly of perfume and carbolic acid." In the knee line, what may have been carbolic acid now needs be entertaining. And those interested not only in that female joint but in the patter of the little feet beneath it, including the toes that don't twinkle, the heels that are absolute heels, have taken steps. Strides. We look with admiration on a forerunner, Pretty Feet, a lotion directed at the demolition of dead, dry skin. Specific target: feet, knees, elbows, hands. The Pretty Feet people thought this up some time ago, long before many of us suspected knees and feet were going to acquire such entertainment value. To their foot-enhancing balm they have lately added a blue gel and a powder, each with qualities of the original, plus some antiseptic and deodorizing ones, too. Pretty Smart Idea. Unforesighted Mr. Hammond.

© CHARLES OF THE RITZ 1966



BETWEEN your twenty-fifth and twenty-sixth birthday, those intriguing and attracting little laugh lines around your eyes suddenly seem a mite deeper. And is it possible that your neck and jaw sag just an iota? Charles of the Ritz helps to keep in check the two most outspoken age areas with two formulated concentrates.

(1) EYE OIL CONCENTRATE to use daily, nightly, anytime you can. Fingerprint it on, don't rub. Use sparingly. It's a highly refined combination of oils specially made for this tender area, and

(2) THROAT CREAM CONCENTRATE, a superb lubricant cagily packaged in a massage-on container, so that the stroking on of the cream helps give the benefits of a good massage.

Eye Oil Concentrate, 6.00. Throat Cream 5.00. Are you worth it?

Charles of the Ritz

The better way to apply and remove cosmetics.

NEW soff* puffs

Stronger than tissues.

More absorbent than cotton.

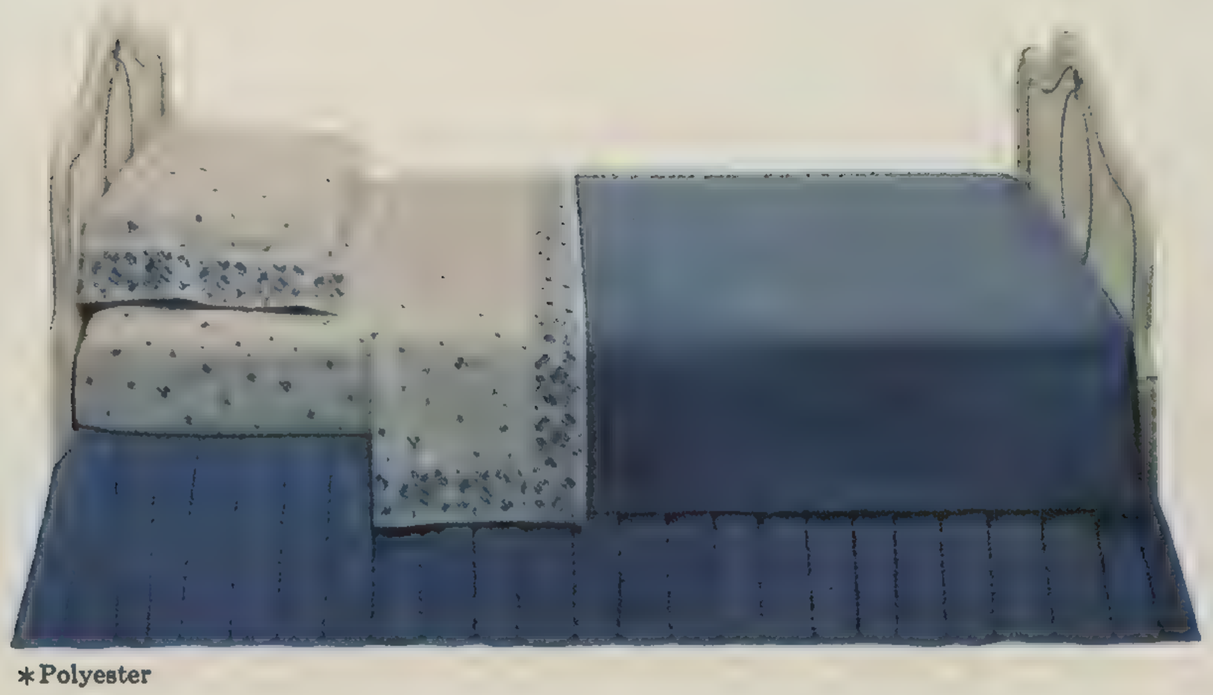
Never a hint of lint.



Johnson & Johnson

*TRADEMARK OF JOHNSON & JOHNSON

Come close...touch the luxury of Grand Manner,®
Cannon's newest and most luxurious sheet.
65% Dacron,®* 35% cotton

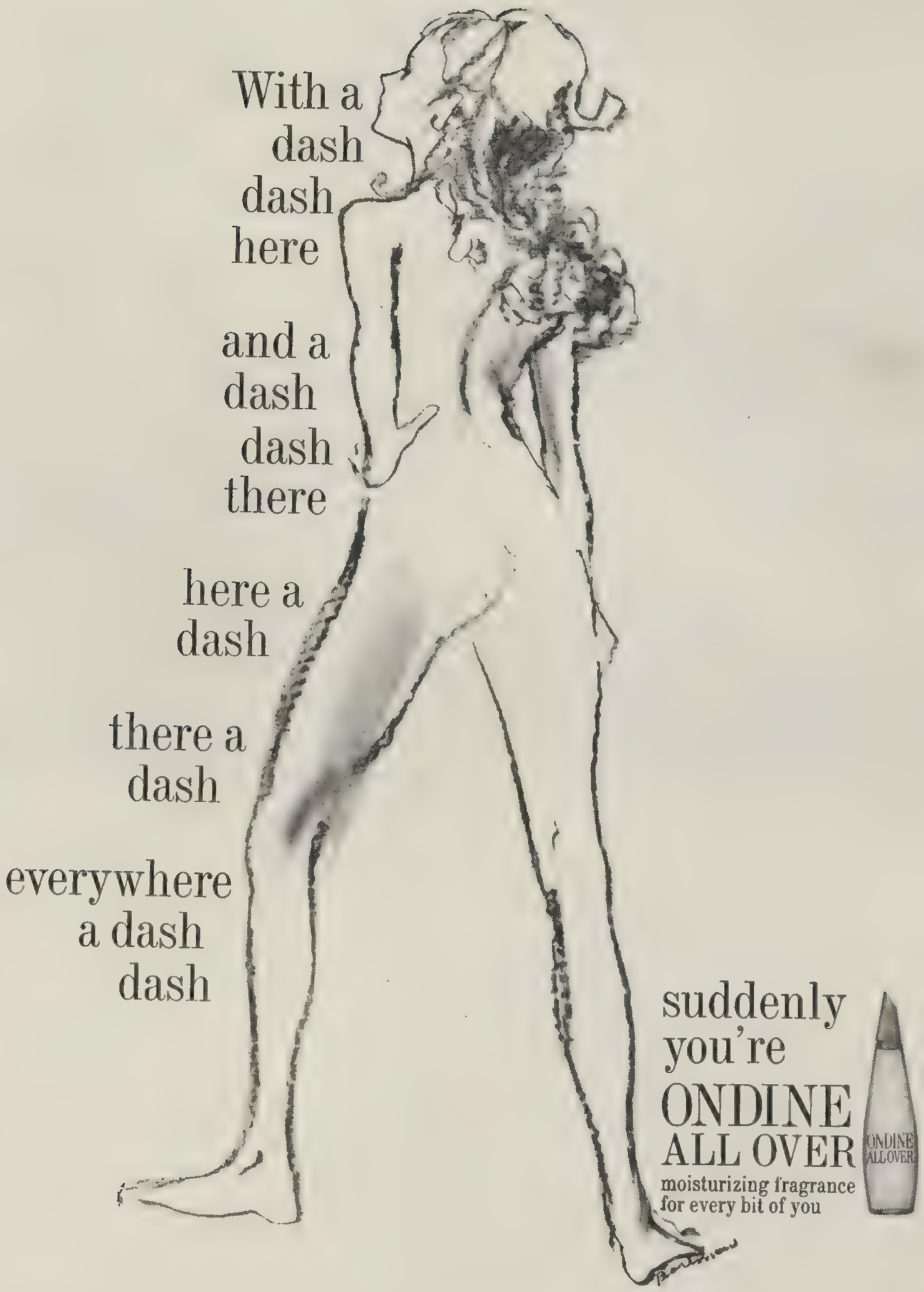


*Polyester

A special delight at summertime prices—this fine 200-count luxury sheet. Cannon takes a great blend and designs it into a magnificent percale sheet. A sheet with a fresh, cool hand. Of astonishing wear. Of proved ease of laundering, quick drying, little or no ironing. Shown, the Portofino pattern; matching Flex-O-Matic® fitted sheet. At fine department stores. Cannon Mills, Inc., New York 10020

CANNON® *Royal Family of Home Fashions*

Ondine®



Ondine All Over looks like a toilet water, acts like a lotion. Leaves the skin silky, refreshed. Gloriously alive with the fragrance of Ondine—all over. 4 oz. $5.

© Suzanne Thierry Parfums, Inc. 1966



Come close...touch the luxury of Grand Manner,®
a Cannon delight at summertime prices



The look you'll find in no other towel—honeycombed and marvelously handsome. The Grand Manner towel looks and acts like great luxury. Woven in a new construction called Texture-Puft™, invented by Cannon. In lavish outsizes: king-size 27″ x 54″; queen-size 27″ x 48″. Cannon Royal Family towels are permanently Pucker-Free™ ®; at fine department stores. Cannon Mills, Inc., New York 10020

CANNON® *Royal Family of Home Fashions*

PRICES SLIGHTLY HIGHER IN THE WEST

© THE VILLAGER, INC., 1966, MANNEQUIN DES REG. U.S. PAT. OFF.



Mixed Doubles

Sleeveless solid wool dress and herringbone jacket,
a combination of uncommon usefulness.
About fifty-five dollars at good stores and college shops

The Villager®

1407 Broadway, New York 18



VOGUE'S

The high-winging Feather Ball for J.O.B., in New York

One of the prettiest balls of the New York season, The Feather Ball flew from the start. The ballroom of The Plaza with yellow and white plumed candelabra and great bouquets of feathers never looked better—nor did the guests: Gangs of the young and beautiful in floating dresses and freighted hairdos came to celebrate this benefit for Just One Break, Inc., an unique organization that effectively helps the disabled to gain jobs. The evening took off early with a swirl of cocktail parties at the hotel. Guests invited to more than one moved from room to room meeting, enjoying, clustering with friends. Later, in the ballroom, Cliff Hall and his Palm Beach Orchestra kept things flying with his bounding, anti-frug, box-step beat, as irresistible to dancing as Sousa to parades. The last pleasure came the next day:



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NOTEBOOK

news that J.O.B. was $130,000 ahead.

1. Ballroom scene. 2. Mrs. Iva S. V.-Patcévitch, Chairman of the Ball; Mr. T. Suffern Tailer. 3. Lady Sarah Russell; Mrs. William Langley. 4. Mrs. Charles W. Engelhard; Mr. Charles Baskerville; Mrs. Van Pelt Mortimer. 5. Drawing the prizes: Miss Maureen McCluskey; Miss Mimi Russell; Mrs. Peter Kirwan-Taylor; Miss Pamela Zauderer; Miss Serena Russell. 6. Mrs. Ahmet Ertegun; Mr. Frederick Eberstadt; Mrs. William P. Rayner. 7. M. André Olivier; Mme. Hervé Alphand; M. Pierre Cardin. 8. Mr. Oscar de la Renta; Mrs. P. Shephard Norris. 9. Among the dancers: Mrs. John R. Drexel, III; Ambassador Anthony B. Akers; Mr. and Mrs. Theodore Bassett, and Mrs. Preston H. Long.



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THREE PERFECT PARTS IN PERFECT HARMONY MAKE A SUPERB WOOL KNIT, EACH IN TWO BEAUTIFULLY UNEXPECTED TONES. POWDER BLUE JACKET WITH MOCHA BLOUSE AND SKIRT. BONE WITH HEATHER GREY. SPRUCE GREEN WITH MINT. ABOUT $80 AT LORD & TAYLOR, NEW YORK; CARSON PIRIE SCOTT, CHICAGO; FILENE'S, BOSTON; HALLE BROS., CLEVELAND; BULLOCKS-WILSHIRE, LOS ANGELES; AND OTHER FINE STORES EVERYWHERE.

A THAYER KNIT

PURE AND SIMPLE



THAYER KNITS, INC., 498 SEVENTH AVENUE, NEW YORK, N.Y. 10018

To keep slim and trim, remember...

regular salad dressings can add pounds to your figure!



Salads are great for watching your weight, but regular dressings contain at least 60 calories per tablespoon—can add pounds to your figure! New FRENCHETTE dressing has only **1 calorie per tablespoon...** but a bottle full of flavor. FRENCHETTE adds the flavor you miss in a low-calorie diet, yet helps keep your figure slim and trim!

Other fine low-calorie dressings by Frenchette:

ITALIANETTE Dressing; FRENCHETTE Blue Cheese Dressing; FRENCHETTE Thousand Island Dressing; FRENCHETTE Garlic Dressing; FRENCHETTE Gourmet Dressing; MAYONETTE Dressing

Registered Trademarks® of Carter-Wallace, Inc.

VOGUE'S

A buzz of pleasure at a New York portrait exhibition

The buzz of interested people seeped down the elevators when some five hundred people crushed themselves late one afternoon to see an extraordinary group of portraits, including twenty by John Singer Sargent and six by Augustus John. The place: Portraits, Inc.; the benefit: the Visiting Nurse Service of New York. That great organization, which started seventy-three years ago with two nurses on the Lower East Side, now has two hundred nurses going out every day to take care of the sick in their own houses in three boroughs. Part of the delight that afternoon came at the sight of some of the portraits and their originals side by side. Among the one hundred and twenty-nine works were superb portraits by two of Vogue's special artists, now both dead, Carl Erickson and René Bouché.

1. Miss Christina de Heeren standing next to the pencil drawing



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NOTEBOOK

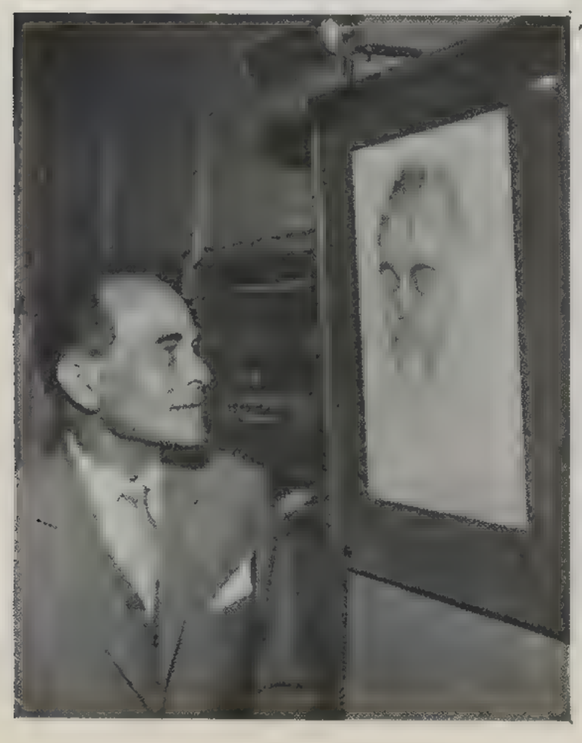
of her by Ciccone. 2. Miss Serena Russell looking up at the Paul Helleu portrait of her great-grandmother, "The Duchess of Marlborough in a Hat." (Later the Duchess became Mme. Jacques Balsan.) 3. Mr. Truman Capote and his portrait by René Bouché. 4. Mrs. Rodman de Heeren with her Augustus John portrait. 5. Mrs. Ogden Phipps, Chairman of the Exhibition Committee, and her daughter, *left*, Miss Cynthia Phipps, near the Gerald Brockhurst drawing of Mrs. Phipps. 6. Two famous artists: Miss Marianne Moore, the poet, and Miss Malvina Hoffman, the sculptor, who drew this charcoal portrait of Miss Moore. 7. Mr. Monroe Wheeler and his portrait by Pavel Tchelitchew. 8. Three generations: the John Singer Sargent charcoal drawing of Mrs. Gertrude Vanderbilt Whitney, looked at by her daughter, Mrs. G. Macculloch Miller, with her daughter, Mrs. Michael Irving.



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8



This elegant mink-trimmed Italian knit is available at fine shops everywhere . . . or write Coltalia Imports Corp., 500 Seventh Avenue, Dept. H, New York, N. Y. ■

distinctive and unusual

CHRISTMAS CARDS *from The Metropolitan Museum of Art*



The new catalogue of the famous Metropolitan Museum cards—paintings by Giotto, Fra Angelico, Breugel, El Greco, and Goya, goldsmiths' work in enamel, crystal, and jewels, Renaissance angels, medieval sculpture and stained glass in precious colors, tapestries in wool and silk, Victorian Christmas illustrations, American primitives, drawings and prints by Leonardo da Vinci, Dürer, and Rembrandt, and a festive variety of designs from Japan, Tibet, Persia, Greece, and Sweden. ☆ All of the cards are printed under the direct supervision of The Metropolitan Museum of Art in limited editions and cost from 5 to 95 cents each. They can be bought *only* by mail or at the Museum itself. The forty-page catalogue—which also illustrates Museum jewelry, the new Museum engagement calendar, and other unusual Christmas gifts—will be mailed about September first.

The Metropolitan Museum of Art

255 Gracie Station, New York 10028 G2

Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

Name _____

Address _____

_____ ZIP _____

avagolf



DOMINO: from Milan by Avagolf, the tunic-plus-tights costume. Artfully seamed six-paneled knit, with abstract patterns in vervy contrast colors. Mauve with aquamarine and other color combinations. Sizes 8 to 14. About $150. At Neiman Marcus, Dallas, Houston and Fort Worth; Nan Duskin, Philadelphia; fine stores throughout the country.

Korrigan CORP 70 WEST 40 STREET, NEW YORK, N.Y. 10018

VOGUE'S

The 1866 dream of a Centennial Ball in Monte Carlo

Nothing shattered the illusion—almost. It was an 1866 night in Monte Carlo, displaced one hundred years. The promenade behind the Casino fireflied with gaslights. A specially built, winged staircase swept up to the gold and rococo Opera House transformed into a ballroom. Flowers, bows, fans, swinging hoopskirts: The guests seemed unconsciously to move, sit, twitter behind fans as if they had never heard of the twentieth century. Curtsying came naturally. From the arrival near midnight of Prince Rainier and Princess Grace in a cart like a cage of flowers, the waltzing went on until four in the morning. On the promenade a buffet of nineteenth-



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NOTEBOOK

century proportions was served in a round blue-and-gold pavilion, but in a red-and-gold pavilion lurked a twentieth-century ringer, a discothèque. The next morning the ball seemed an enchanting hallucination: Everyone was back in a bikini.

1. S.A.S. Princess Grace of Monaco; in background, *left*, S.A.S. Prince Rainier of Monaco. 2. Mr. Gunther Sachs, Miss Heidi Balzer. 3. Mme. Silvio Rivetti, M. and Mme. Roberto Gancia. 4. M. and Mme. Bernard Lanvin. 5. Princess Grace waltzing with M. Jacques Chazot. 6. Mme. Hélène Rochas, M. Gérald Van der Kemp, Miss Roberta Downs. 7. Mr. James Douglas with Mme. Pascal Busson. 8. Mme. Jean-Claude Gallienne, M. Jean-Claude Gallienne, Mlle. Marie-Pierre Boitard, Mme. Mercedes Olavaria. 9. M. David de Rothschild with Mme. Anne-Marie d'Estainville.



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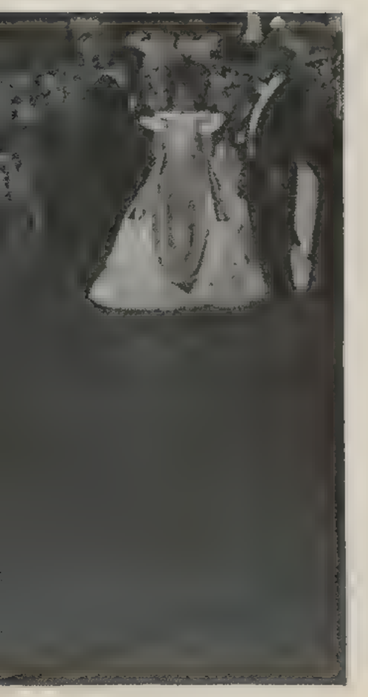
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VOGUE'S

A vivacious "Viva Maria" party, in Paris

Brigitte Bardot and Jeanne Moreau, larger-than-life on film posters and in real-life replicas frugging under garlands of huge paper flowers, turned the sedate Paris Cercle Interallié into a recast of the movie *Viva Maria* at this party for Ariel de Ravenel and Diane de Waldner. Both prettily seventeen, in feathered pink Maria dresses, the girls greeted their six hundred young guests from flowered swings. "The party was a wild success," said one guest. "There were Mexican noblemen jangling silver spurs, circus artists, Indians in sombreros, and masses of Marias . . . some in flounced skirts with enormous hats, some revolutionaries with sooty cheeks and guns . . . and everyone jerking and shaking like mad. The 'Washington, D. C.'s'—music-makers from London—kept the steam up until



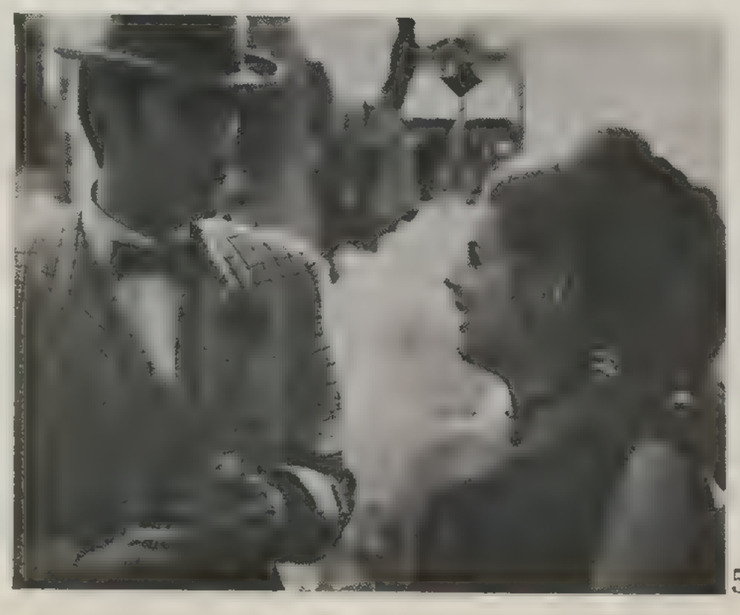
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NOTEBOOK

four in the morning . . . all that vibrating, it was sensational." 1. On swings, Mlle. Ariel de Ravenel and Mlle. Diane de Waldner with their parents, Marquise de Ravenel, Baronne Geoffroy de Waldner, Marquis de Ravenel, and Baron Geoffroy de Waldner greeting Mlle. Marie-Claude Gervais. 2. Mlle. Doriane Culbert and M. Olivier Marie. 3. Mlle. Lesline d'Harcourt and M. Gérald Ecot. 4. Mlle. Danièle Maysonnave. 5. Baron Gérard de Waldner and Princesse Guy-Louis de Faucigny-Lucinge. 6. Under the paper-flowered ceiling, the buffet table. 7. Mlle. Marina Eloy. 8. M. Denis de Kergorlay and Mlle. Chrystel de Tinguy du Pouët. 9. Comte Jean de Montmort. 10. M. Jean des Portes, M. Renaud de Saint Mars, and Mlle. Alexandra Cernosvitov.



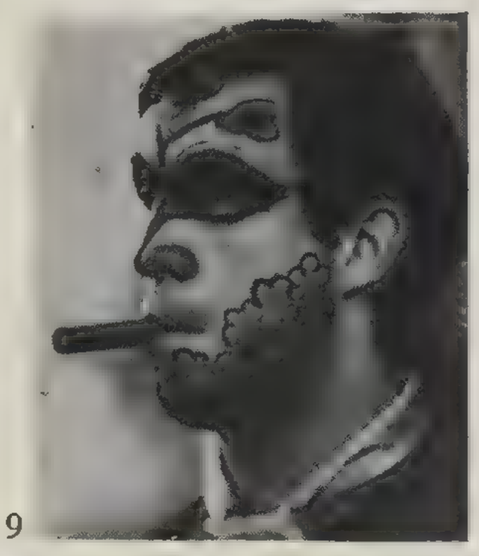
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VOGUE'S NOTEBOOK:

BOOKS

By JEAN STAFFORD

The Last Gentleman,

"brilliantly comic and serious adventure"

The hero of Walker Percy's picaresque novel, *The Last Gentleman* (Farrar, Straus and Giroux), is as quirky as a cat and as square as an Eagle Scout and, in combination, these two constituents of his being make him mercurial, confusing, and wholly endearing. Williston Bibb Barrett, a Southerner and a Princeton dropout, is working, when he is first encountered, as a "humidification engineer," i.e., a janitor, at Macy's, and he lives monastically at the YMCA, where he makes a sensible use of the gym. He is occasionally the victim of amnesia and, for this inconveniencing distemper, he is being treated by an analyst who is, he feels, more entertained than professionally concerned, amused at daily receiving "trophies to put him off the scent while the patient got clean away." Although he comes from a long line of misfits—abolitionists and liberals—just before one of his fugues he becomes strongly and perplexingly nationalistic. He is troubled, as well, by *déjà vus* so circumstantial and immediate that he vividly recalls, for instance, a meeting in a dining car with a senator who, in fact, died ten years before his birth. He is slightly deaf in one ear; he has an uncontrollable tic in one knee.

When Barrett, well brought up and courteous, is not at work or with his doctor or trying to remember who he is, he puts in his time eavesdropping and spying on people in Central Park through a high-powered telescope. There, one day, through his precise, enlarging lenses, he trains his sights on a pretty girl with whom, at a distance, across a reach of rocks and grass and traffic lights, he instantly falls in love. A quick and quite acceptable act of legerdemain brings the two together and thereafter Barrett casts his lot with Kitty Vaught and her family who, like him, are Southerners and are in their ways as idiosyncratic as he.

The youngest of the Vaughts, Jamie, is dying of leukemia in a New York hospital, and since the doctors have done all for him that can be done, it has been decided that he should spend the last of his few months doing whatever will amuse him. His parents (Mr. Vaught is superlatively rich by reason of owning the second largest Chevrolet agency in the world; the ruling principle of Mrs. Vaught's being is anti-fluoridation) engage the humidification engineer as his companion. There begins an erratic journey in a camper known as a Trav-L-Aire from New York to New Mexico with stopovers in an improbable and all too believable Levittown; in the Vaughts' castle built in the 1920's on an Alabama golf links, and in a gone-to-seed plantation in Shut Off, Louisiana, where Barrett's Uncle Fanin and his manservant raptly watch Westerns on television in the evenings, and in the mornings Captain Kangaroo. Appearing and vanishing and reappearing on the shifting scene are the two older Vaught children who are even more recklessly quixotic than the rest of the characters.

Until the day Barrett spotted Kitty through his telescope entangled him with this complicated brood, he had lived "in a state of pure possibility, not knowing what sort of man he was or what he must do, and supposing therefore that he must be all men and do everything." Afterward, he realized that he need do only one or two things, and in the end he concludes that the most one can do is to "make a contribution, however small." So he will marry Kitty, work for her father, live in a house, and raise a family. The absolute conventionality of his decision is so eccentric that one fears for his charming insanity. The moral of this brilliantly comic and serious adventure is: "Lucky is the man who does not secretly believe that every possibility is open to him."

VOGUE'S NOTEBOOK:

MOVIES

By ARTHUR SCHLESINGER, JR.

Who's Not Afraid of Virginia Woolf?

"*history is surely the key*"

Who's Afraid of Virginia Woolf? was the most shattering American play of recent years. Staggering into the lobby after the first act, I wondered how Edward Albee could possibly sustain that cascade of excoriation and viciousness. Somehow he found new ways to keep up the intensity. When George at the final curtain crooned, "Who's afraid of Virginia Woolf . . ." and Martha cried, "I . . . am . . . George. . . . I . . . am," so was I in the twelfth row.

I doubt whether many people will walk away from the cinema palaces afraid of Virginia Woolf, and the puzzle is why the impact of the film should be so much less than that of the play. It is not the acting. Mike Nichols, directing his first film, handles his performers magnificently. Elizabeth Taylor, bloated and blowzy, her face a smear of lipstick, mascara, dangling cigarette, and a practically visible cloud of sour alcoholic breath, has never played so well before. Sandy Dennis is a young academic wife to the last anemic tinkle of uncertainty and bravado, and George Segal is wonderfully stalwart and sly as her husband.

Nor is the direction at fault. Mr. Nichols faced the usual problem of converting a one-set play into a moving picture; and the resulting shifts in venue—to the bedroom, the lawn, a neighbouring roadhouse—seem inescapably artificial. Yet, in the main, the film is brilliantly controlled; the pace is fluid and unrelenting; and the tight close-ups are marvellous.

The trouble lies, I fear, in the conception of what it is all about. The original play was full of clues. If Mr. Albee's leading characters were named George and Martha, one supposes that in some sense he saw them as the father and mother of their country. If they now devote their ingenuities to torturing themselves and everyone else, perhaps they represent another version of the decay of the American dream, about which Mr. Albee has written elsewhere. If George is an historian, the implied contrast between a dignified past and a decadent present is reinforced.

History is surely the key. Describing himself as "preoccupied with history," quoting Spengler on the decline of the West, George finally says, "When people can't abide things as they are, . . . either they turn to a contemplation of the past, as I have done, or they set about to . . . alter the future." "Truth and illusion, George," Martha in due course replies; "you don't know the difference." What is the non-existent child imagined by George and Martha but a terrifying comment on the abuse of history in an age of chaos? Overtones like these, never violating the naturalistic surface of the drama, gave the play its peculiar power.

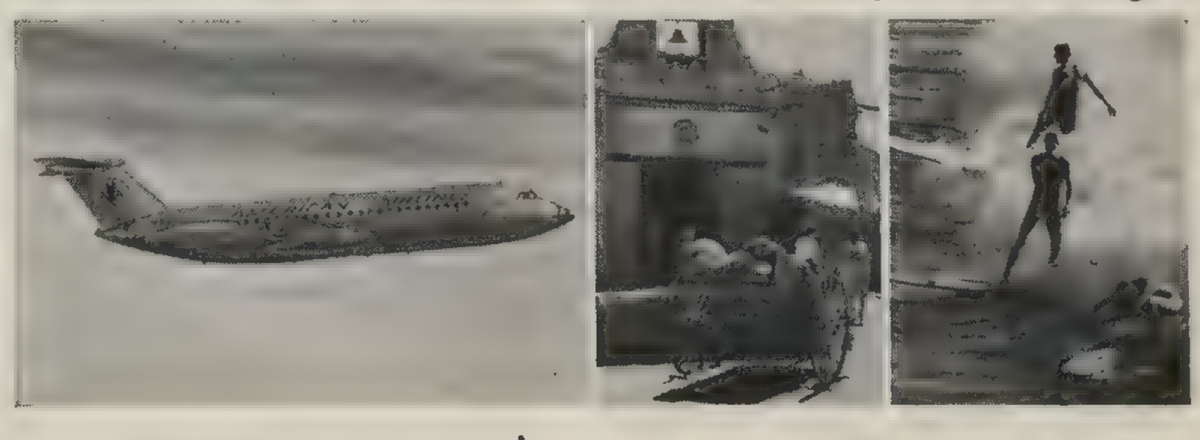
The film eliminates most of these overtones, because somebody, whether Mr. Nichols or Ernest Lehman, who wrote the screen play, thinks *Virginia Woolf* is about something very different. They see it not just as a domestic drama against a college background but, God help us, as a love story. "The two main characters," Mr. Nichols confided to an interviewer, "love each other." Well, no one can question that the reciprocal hate between George and Martha binds them hopelessly together; but a vast difference remains between interlocked hatred and love. Because that distinction is ignored and because the drama is removed from its larger moral setting, *Who's Afraid of Virginia Woolf?* as a film is reduced and trivialized. At times, in some of the passages between George and Martha, it almost grows coy. On the stage, the final question and answer—for "Virginia Woolf" read "history" or "imagination" or "the human mind"—evoked terror. In the film it becomes a sentimental denouement, almost a happy ending. No one can be afraid of this Virginia Woolf.

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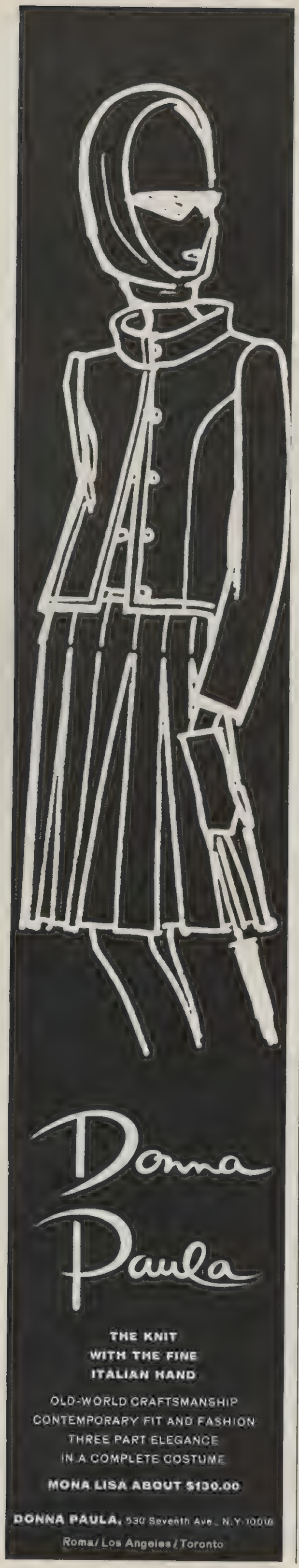
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The new romantics

For your convenience, we list below the shops across the country which have clothes based on the fashion ideas in this issue.

Aberdeen, S. D.....Marie O. Simmons Shop
Amarillo, Texas .....Colbert's
Atlanta, Ga..... ..Rich's
Atlantic City, N. J.....The Needle Craft
Baltimore, Md. .....Hutzler's
Barrington, R. I.....Cherry & Webb
Bartlesville, Okla. .....Montaldo's
Baton Rouge, La.....Gus Mayer
Beaumont, Texas.....Gus Mayer
Beverly Hills, Calif.....I. Magnin
Billings, Mont. .....Doyle's
Birmingham, Ala.....Odum, Bowers & White
Bloomington, Ill.....Paul Anderson
Bluefield, W. Va.....The Thornton Co.
Boise, Idaho.....Carroll's
Boston, Mass.....Jordan Marsh
Bradenton, Fla.....Montgomery-Roberts
Buffalo, N. Y.....L. L. Berger
Canton, Ohio.....Stern & Mann
Carmel, Calif..... .....I. Magnin
Cedar Rapids, Iowa.....The Killian Company
Charlotte, N. C..... .....Montaldo's
Cheyenne, Wyo.....National Furs & Fashion
Chicago, Illinois.....Bramson
Cincinnati, Ohio..... ....H. & S. Pogue
Cleveland, Ohio.....The Halle Bros. Co.
Colorado Springs, Colo..... .....Montaldo's
Columbia, S. C..... .....Haltiwanger's
Columbus, Miss.....Egger's Dept. Store
Columbus, Ohio.....Montaldo's
Dayton, Ohio.....The Rike-Kumler Co.
Denver, Colo.....Montaldo's
Des Moines, Iowa.... ... .Younker Bros.
Detroit, Mich.. . . ..The J. L. Hudson Co.
Durham, N. C..... .....Montaldo's
Easton, Pa..... .....Sigals
East Orange, N. J... . ...Doop's
East Providence, R. I.....Cherry & Webb
El Paso, Texas.....Popular Dry Goods
Fall River, Mass.....Cherry & Webb
Fargo, N. D..... . ....Shotwell's
Fresno, Calif..... .....Berkeley's
Glens Falls, N. Y.....Merkel & Gelman
Grand Rapids, Mich.....Alice Jane Dows
Green Bay, Wis.....H. C. Prange
Greensboro, N. C.. ..... Montaldo's
Hamden, Conn..... .....Fred Phipps
Harrisburg, Pa.....Bowman's Dept. Store
Hartford, Conn.....G. Fox & Co.
Hazleton, Pa.... . . ..B. Levin Furs
Huntington, W. Va.. .... .The Style Shop
Huron, S. D..... ....Berg Style Shop
Indianapolis, Ind... .....L. S. Ayres & Co.
Jackson, Miss.. . ...Gus Mayer
Jackson, Tenn.....Holland's
Jacksonville, Fla.....Furchgott's
Kansas City, Mo.....Harzfeld's
Kenosha, Wis.....Lepp & Company
Kent, Conn..... .. ..The Barn Shop
Lafayette, Ind..... Loeb's
La Jolla, Calif.....I. Magnin
Las Vegas, Nev.....Fanny's
Lawrence, Mass..... ..Cherry & Webb
Lincoln, Nebr..... Miller & Paine
Long Beach, Calif.....Schick's
Los Angeles, Calif.....I. Magnin
Louisville, Ky..... .....H. P. Selman
Lowell, Mass.....Cherry & Webb
McAllen, Texas.....Ladies Supply
Memphis, Tenn.....Levy's
Miami, Fla.....Burdine's
Midland, Texas .....Lori
Millington, Tenn.....Cunningham Dress Shop
Milwaukee, Wis.....T. A. Chapman
Minneapolis, Minn.....The Dayton Co.
Mobile, Ala.....Metzger's
Muskogee, Okla.....Susman's
Nashville, Tenn..... ....Gus Mayer
New Bedford, Mass.....Cherry & Webb
New Haven, Conn.....Fred Phipps
New Orleans, La.....Gus Mayer
Newport, R. I.....Cherry & Webb
North Adams, Mass.....Esther Jaffe Ryan
Oakland, Calif.....I. Magnin
Oklahoma City, Okla.....Al Rosenthal's
Omaha, Nebr.....Kilpatrick's
Ontario, Calif.....Musette's
Palo Alto, Calif.....I. Magnin
Pasadena, Calif.....I. Magnin
Phoenix, Ariz.....I. Magnin
Pittsburgh, Pa.....Joseph Horne
Portland, Oregon.....I. Magnin
Reading, Pa.....Jeannette Shop
Richmond, Va.....Montaldo's
Rockford, Ill.....Edith Parrish
Sacramento, Calif.....I. Magnin
St. Cloud, Minn.....Fandel's
St. Louis, Mo.....Montaldo's
St. Paul, Minn.....Frank Murphy
Salt Lake City, Utah.....Makoff
San Antonio, Texas.....Frost Bros.
San Fernando, Calif.....I. Magnin
San Francisco, Calif.....I. Magnin
San Mateo, Calif.....I. Magnin
Santa Ana, Calif.....I. Magnin
Santa Barbara, Calif.....I. Magnin
Santa Clara, Calif.....I. Magnin
Sarasota, Fla..... Montgomery-Roberts
Seattle, Wash.....I. Magnin
Sheboygan, Wis..... H. C. Prange
Short Hills, N. J.....Doop's
Sioux City, Iowa.....Fishgall's
Sioux Falls, S. D.....Fantle's
Spokane, Wash.....The Crescent
Stamford, Conn..... .. ....Ethel Allan
Stockton, Calif.....The Brown House
Syracuse, N. Y.....Flah & Co.
Toledo, Ohio.....Lasalle & Koch
Tucson, Ariz.....Cele Peterson's
Tulsa, Okla.....Vandevers
Twin Falls, Idaho.....Carroll's
Vincennes, Ind.....Joseph's
Washington, D. C.....Julius Garfinckel & Co.
Waukegan, Ill.....Hein's
Winston-Salem, N. C.....Montaldo's

Shirt-looks for the new romantic



Shirt all the way, above: To wear with a charming kind of ranginess—a shirtdress of ivory silk with a man's shirt collar, a long row of buttons, a hip belt. For cockiness: the man's cream-felt hat. Dress by Charles W.; $40 at Stern Brothers. Hat: Jean-Charles Brosseau. Shirt for pants, below: Oyster-white linen dandied up with lacy collar and cuffs and turned out with heathery grape—wool sweater, straight wool flannel pants. Both, by Davenshire. Pants, $11; sweater, $8; both Arnold Constable. Shirt by Sidney Heller; $20 at Altman's. Felt hat by Adolfo. Golo shoes. Coiffures: Marc Sinclaire.



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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

By appointment to H.R.H. Prince Philip is the way the gold label reads on Penhaligon's Hammam Bouquet, a great, scrubbed scent to be found here only at the St. Regis Pharmacy, 10 East 55th Street, $7 or $11.50 a bottle or at 25 Bury Street in London. . . . ***Mastroianni's cologne,*** Ciao Rudy, is to be found only at Piattelli, Via Convertite, 19, Rome. This particularly good citric scent may be available here come winter, for now: a unique gift to bring back from Italy, 8,000 lire..... ***Houston: Cooper, Conrad,*** other astronauts and oil men keep in peak shape by racing "drag boats," eighteen to twenty-four-foot-long jobs that reach speeds to 108 m.p.h. powered by auto engines. They race near Houston, and on Lake Charles, La., this autumn, near Coconut Grove, Fla. . . . ***Cannes: Vittorio Gassman's new drink*** named Brancaleone after his new film. Formula: two parts vodka, one part dry vermouth, one part Dubonnet, twist of lemon. . . . ***London: find Len Deighton, Mick Jagger, Michael Caine, Jean Shrimpton, and Leslie Caron*** having dinner at Alvaro's. The new home for Alvaro (formerly headwaiter at the old place Trattoria Terrazza) is at 124 King's Road in Chelsea, seats fifty-four, and the number's un-listed. . . . ***New York:*** the new evening ties that Carter Burden, Junior, bought are of silk velvet—one black, another purple; part of the new sweep of silk in men's clothes. Gant, who built their name on Oxford cloth, button-downs, have excellent new straight collar or button down shirts in heavy cream silk. About $18 at Joseph Horne, Pittsburgh.



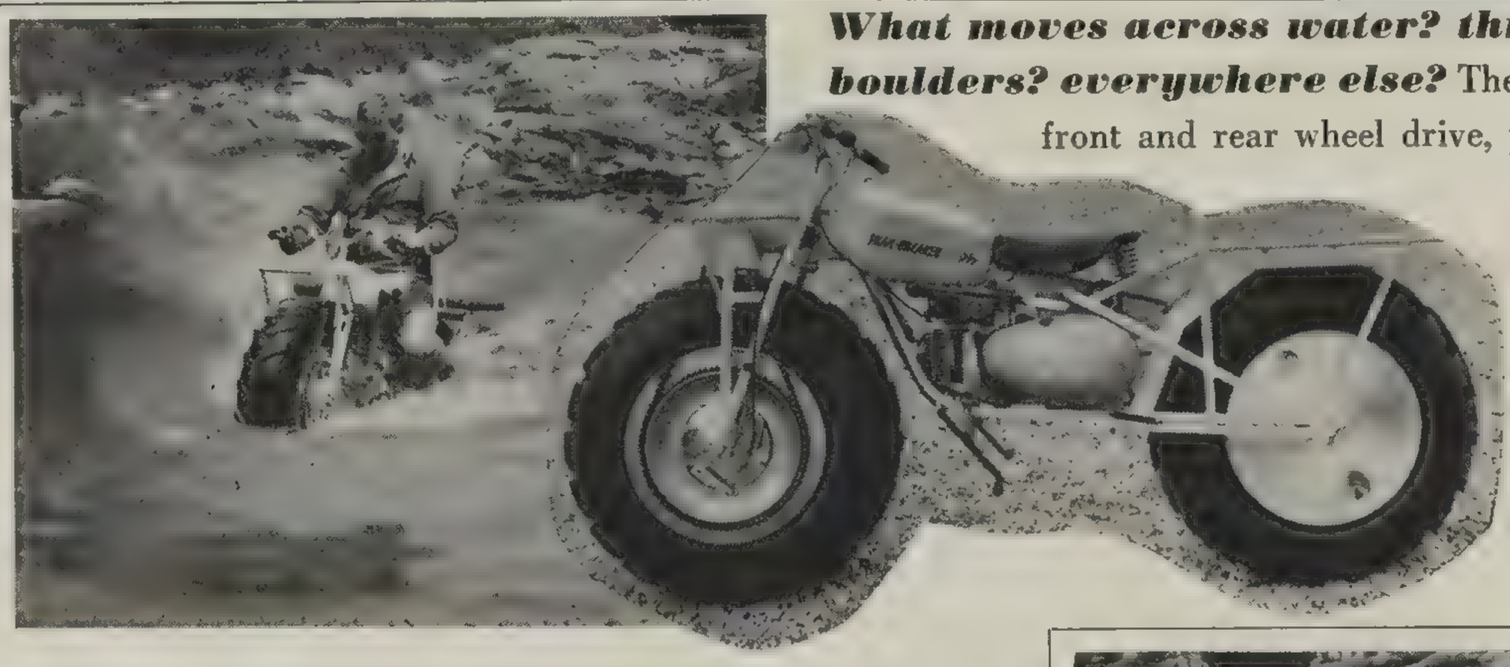
JACK ROBINSON





"I've always followed my father's advice: have at least two good dark suits for town but the one thing with which you must take great care is evening clothes—always have the best, but never new-fangled." The speaker: actor ***John Merivale,*** his "good dark suit" (navy) from Douglas Haywood, the London tailor of the moment. "I'm stuck with the English thing about ties—always dark silks or club ties." His cream shirt, "off the peg. I once felt guilty about it and ordered some shirts from Rich on 53rd Street, and was delighted with them but usually pick up white or cream ones in shops. I just bought wild red and yellow ones at Battaglia for summer; good for Young Island, in the Caribbean, where I'm going snorkeling—my great new enthusiasm—before heading back to London." . . .





What moves across water? through sand? over boulders? everywhere else? The Trail-Breaker: separate front and rear wheel drive, push-pull traction, extra large wheels with flotation chamber, water-proof ignition, 25 m.p.h. top speed. Rokon, Inc., $785 fob Wilmington, Vt. . . .

What's the going sound? It's stereo, it comes from under the dash—from the new stereo tape cartridge players. Ford, Chrysler, and General Motors are all getting in; major record companies are manufacturing cartridges. Cartridges slip in with one hand—eyes stay on the road—can play for two hours. Playing mechanisms may be combined with a radio, fit into the radio space, or hang below the dash. Speakers are mounted on car doors. From $90 to $170, cartridges, $7 to $10. . . .





ORATOR WOODWARD

What's the coolest car in St.-Germain? Castel's little green Mini-Moke, topless, almost sideless. Austin Mini-Mokes cropping up, too, in London, Rome, and here. In green or cream, with convertible top, $1,270 at MG Austin Healey dealers here. . . .



First, take stock. To make a clothes investment pay off, analyze your wardrobe, fill in the gaps.

Follow the herd? If thigh high skirts leave you cold and you don't take a shine to aluminum dresses—don't.

The mark of a pure bred. A winner in any wardrobe and a shrewd investment for your fashion dollars, is this coat and dress ensemble that will yield seasons of wear, go nearly anywhere.

The investment particulars: dress in all blue, with turtle neck knit to match; fly-front coat in chocolate checked with blue. 8 to 16 sizes, pure wool, about 90.00 at America's fashionable stores, or write Rona, 498 Seventh Ave., New York, N.Y. 10018. **RONA**

Prices slightly higher west of the Rockies

AUGUST 1, 1966

VOGUE'S EYE VIEW:

We'll level with you: this Vogue is for the young ones. For the barefoot girl at right, with her clean-cut, shining hair and her relaxed, ready, steady glow of good health—a bewitching young colt of thirty-odd, name of Audrey Hepburn. And for girls like the gay, golden, leggy twenty-nine-year-old Vanessa Redgrave on page 90—mother of two, star of the first lustre.

YES—IT'S FOR A VERY YOUNG WOMAN

And this Vogue is for girls like Romina Power on page 134, a fourteen-year-old with eyes like a baby doe, just growing into her beauty. And for the cute, quixotic Breakaway girls, feeling their way out of whacked-off skirts and into the prettiest looks in the world.

In short, this issue of Vogue—and every piece of fashion in it—is for all the slim, trim, doing, moving, funny, serious, good-looking girls of today who live their lives at the top of their mettle. . . . And age—to paraphrase one of the all-time triumphs of agelessness—has nothing to do with it.



PIERLUIGI

the new ROMANTICS

You know them—by the swing of their hair and the optimistic spring of their walk: by their charm and gaiety and bone-deep attractiveness. They're the girls of today, and—believe it—they're the prettiest girls in the world. How the prettiest girls wear black in the evening, below: with brevity, bareness, and room to swing....Geoffrey Beene's lucky little number in black wool crêpe with overall-straps buttoned in back. About $125. A wool mark dress, of Ordelaine wool. Kenneth Lane earrings. Both: Bergdorf Goodman. Dress: Harzfeld's; Neusteters; I. Magnin. Christian Dior webby black stockings. Here, and on the next eight pages: Coiffures by Ingrid of Kenneth. Other shops carrying Fashions for the New Romantics, page 60.

AVEDON

The new romantics!...

SEE HOW THEY SHIMMER



Enough light to read by and a hem that never stops dancing, left: a float of silvery paillettes to wear—prettiest-girl-in-the-world style—with long, loose, shining hair and little silver slippers. Short evening dress, by Anne Fogarty; about $100. At Lord & Taylor; Hudson's; Burdine's; Frost Bros. The silver slippers with bows and sling backs, by Evins. At I. Miller. The T-shirt strikes silver, above—burns up the dance floor in a winkling glory of silvery paillettes on silk chiffon, high-waisted, fast-moving. By Pat Sandler; about $145. At Saks Fifth Avenue; Dayton's; Gus Mayer; Sakowitz. The silvered cobra sandals, by Customcraft.



The new romantics...

THE BROWN BARE KNIT AND THE COAT THAT SWINGS

It's brown, with strings, left: the knit to have a marvellous evening in—squared under the arms, with a stitched-down panel in front and string straps. By Dalton, of double-knit wool; about $60. Miss Bergdorf of Bergdorf Goodman; Jacobson's, Michigan; Harzfeld's; Montaldo's. Paco Rabanne armbands. Christian Dior stockings. Evins shoes: I. Miller. It's beige, with a swing, left: the coat for every girl in the world—small shoulders, wide hem, wonderful over everything. Dan Millstein fly-front coat; Warren of Stafford wool, loomed in America. About $125. Safinia shoes. Both: Saks Fifth Avenue. Coat: Neusteters. Castlecliff earrings. Hansen gloves. Solar socks.



The new romantics...

THE IMPECCABLE GOOD LOOKS OF THE ALL-WHITE PANTS TAILLEUR

White woven checks with a matching pull, left—to wear as though no other colour existed. By B. H. Wragge, of wool by The Rings About $200. Bonwit Teller; Julius Garfinckel; Neiman-Marcus; I. Magnin. Emily Wetherby long white scarf of China silk. White twill with a fencer's jacket, right—tabbed neck and fly front closed on the side; natty, narrow pants slightly flared at the ankle. By Ginala; of Rochambeau worsted, loomed in America. About $110. Lord & Taylor; Sakowitz. Here, and with the pants tailleur at left: Lanolav gloves, at Lord & Taylor. Golo boots. White cotton duck with a fur-lined topcoat, far right—neat little raglan shoulders, good width of hem, and minxy, lynxy, black-and-white rabbit warming up inside. By Ginala; about $160. At Bloomingdale's; Hovland-Swanson. Doro muffler at Bonwit Teller. Nina boots. Earrings on both pages, by Trifari. At Lord & Taylor.





AVEDON



b *The new romantics...*
BRASS-BUTTONED COATS. THE FULL AND THE NARROWEST

Big, black, buttoned in brass, left—three of the best things that can be said of a coat this year. Said of swinging black gabardine, with all its width cut from a small top and snug little raglan shoulders. By Victor Joris for Cuddlecoat, of Empire wool loomed in America; about $160. At Bonwit Teller; Wanamaker's, Phila.; Woodward & Lothrop; Joseph Magnin. Cream-white kidskin hat, by Halston, to order at Bergdorf Goodman. Narrow, navy, knitted, right, with the brass out in force—the perfect small coat, and lots of white to keep it on its toes. Kimberly wool knit coat; about $75. Safinia white Oxfords (both pages). All: Saks Fifth Avenue. Coat: also Halle Bros.; Gus Mayer; Neusteters. Lilly Daché hat. Both pages: Monet earrings; Echo scarf; Kislav gloves; Solar knee socks.



What makes a striped dress a complete success, above: a coat of a similar stripe....Side-pleated dress in black-and-white stripes and coat of vice-versa stripes. Costume by Donald Brooks, of Anglo wool loomed in America. Saks Fifth Avenue; Halle Bros.; Godchaux's. K.J.L. carrings. The perfect ivory dress, right: just four little pieces of bias, yoked, welt-edged, welt-seamed down the centre, with the prettiest bias collar and sleeves. By Pat Sandler, of Yuma double-woven worsted gabardine, loomed in America; about $100. Schiaparelli watch. Both at Miss Bergdorf of Bergdorf Goodman. Dress: Rich's; Weathered; I. Magnin. Both pages: Prestige white fishnet stockings; Safinia shoes at Saks Fifth Avenue.

The new romantics...

PERFECT DAY LOOKS—
STRIPES WITH A COAT,
WHITE ON ITS OWN

AVEDON

The new romantics...

COMPLETE SUCCESSES
TOPPED IN YELLOW

AVEDON

The coat that completes a look: bright, screechy chrome-yellow worsted over its own yoked yellow dress, plaided in black -- both slim, straight, right as rain together. By Kasper for Joan Leslie; Rochambeau worsted, loomed in America. About $160. Lord & Taylor; Julius Garfinckel; Neiman-Marcus; I. Magnin.
The jacket that does the trick: chrome-yellow battle lines drawn over a V-necked grey dress -- a pair of winners limbering up in jersey. By Chuck Howard of Townley in Jasco wool jersey, knitted in America: about $200. Emily Woods by scarf. All: Lord & Taylor. Turnout also at Stanley Korshak; Neiman-Marcus; I. Magnin. Both pages: Prestige stockings; Smic shoes, Saks Fifth Avenue. Coiffures these four pages: Kenneth.



U-R-R-R-SULA

Something about her in motion suggests a lioness or a heron: strength under languor, awareness under an unconscious grace. Ursula Andress, who has a face of dreaming beauty and a figure that has become a Symbol, moves through films with the directness, the vitality that simmers under all the ways of looking wonderful this year. She has an aptitude for naturalness, even in supra-natural films. Now she is wrapped up in *Casino Royale,* a nutty movie based on the Fleming-Bond book. As Vesper Lynd, the richest spy in the world, she was photographed here in some of her possible, but not necessarily probable, costumes. Although parts of this movie, which is fractured into subplots each with a different cast and director, exist only in the mind of the producer, Charles K. Feldman, her section is complete. It may clinch a point: Ursula Andress has the Message. After John Huston, who is directing another segment of the film, saw her performance, he said, "She is not only gorgeous, she's good. She shines all over the screen."





Barbara Feldon
and the dandy pants tailleur

There have been pants turnouts before, but look at them now: perfect tailleurs foaming with lace and ruffles, with pomponed caps along for the ride, or big, brimmy sailor-hats smack off the "Pinafore." It's this year's Breakaway look in pants—the prettiest thing on two legs....The delectable blue-eyed brunette in ruffles and pompons here: Barbara Feldon, girl-spy on the TV grin, *Get Smart*.

Chrome-yellow pompon, left, on a soft, squashy sailor's beret of wool jersey, with a rolled edge. By Lilly Daché. At Bonwit Teller; Rich's; Hudson's; I. Magnin.

The dandy goes West, right: jacket and hip pants, tailored like a cowboy's in silvery cotton suède cloth. We added the linen shirt with a glorious splurge of lace ruffles. Pants tailleur by Victor Joris for Cuddlecoat; about $75. At Best & Co.; Jordan Marsh, Boston; L. S. Ayres; Sakowitz. Calderon belt. Cap by Anello for Emme. Both, Best & Co. Coiffures by Edward of the House of Revlon.

BERT STERN

Dandy pants–and the lace-ruffled shirt

Out in front now: racy little pants tailleurs
with a dandified air, in boldly-checked wools with
the gleam of brass buttons;
worn this way—with a lace-frilled blouse spilling
over at neck and wrists, round
sailor hats, buckled shoes.

Tiny checks, far left, in green and brown: a little rounded jacket, single-breasted, short, over straight, slim pants. By Jeanne Essig for Majestic, in wool tweed. Jacket, about $23; pants, about $17. At Altman's; Frost Bros.

Tattersall checks, second from left, in beige, green, purple; squared-off jacket. By Helen Harper, in Tipper wool tweed. Jacket, about $20. Pants, about $14. At Best & Co.; M. M. Cohn.

Windowpane checks, directly left, Burgundy-red on beige; hip-length jacket. By Cos Cob, in wool and nylon. Jacket, $18; pants, $10. At Bloomingdale's; Wanamaker's, Phila.

Hound's-tooth checks, right—big, bold, in blue and green. By Bernard Altmann, in wool tweed. Jacket, about $40; pants, about $20. Bloomingdale's; Joske's Houston.

Both pages: lace-frilled shirt by Malbé.
Adolfo's "Billy Budd" sailor hat. Buckled shoes by Caressa.

NORMAN PARKINSON

"The young will not be dictated to"

By Mary Quant

EDITOR'S NOTE: Young, gay, and formidable, Mary Quant started the revolution in English clothes, the Mod look that took over practically around the world. She did not plan a revolution. It happened to her. Here in these excerpts from her book, *Quant by Quant,* which G. P. Putnam's will publish next month, she tells what she thinks of fashion, explaining along the way that her mad gear, the Quant look began in a bed-sitter, and then those uncompromising dresses were rushed around to her first shop, Bazaar, in late afternoon, sold immediately and the proceeds used to buy more materials at Harrods for the next day's clothes. (She didn't know about wholesale.) Now she and her husband, Alexander Plunket Greene, are the London centre of one ring of the fashion world—a zinging international world of big business.

As a small child, I had idolized a little girl we knew who took tap dancing lessons and wore very skinny black sweaters, short black pleated skirts and long black tights, white ankle socks and black patent ankle-strap shoes. She had the sort of fringe now favoured by Vidal Sassoon. How I envied her.

I grew up in a state of continual embarrassment because of the way I was dressed. I still remember every dress I had as a child. I hated them all except the few I managed, surreptitiously, to alter. I hated being forced to wear my cousin's cast-off clothes which were much too ornate for me.

* * *

Lord Northcliffe said that an influential newspaper can amplify a swing of public opinion but can do nothing to reverse it. This is as true of fashion as it is of journalism.

Good designers—like clever newspapermen—know that to have any influence they must keep in step with public needs . . . public opinion . . . and that intangible "something in the air." They must catch the spirit of the day and interpret it in clothes before other designers begin to twitch at the nerve ends.



I just happened to start when that "something in the air" was coming to the boil. The clothes I made happened to fit in exactly with the teen-age trend, with pop records and espresso bars and jazz clubs. *Beyond the Fringe, Private Eye,* the discothèques, and *That Was the Week That Was* were all born on the same wavelength.

Never before have the young set the pace as they do now. Never before have so many of the leaders, the trend setters in all fields of design, been so young. And dress design is not only the most significant and speediest of the decorative arts, it is also the most important because it is so personal. Clothes are not only necessary for warmth and decency but are also an essential factor in the delicate art of putting oneself across . . . socially, professionally, and commercially. Trend setting demands confidence as well as perseverance. But, more than anything else, it demands a flair for choosing a look that will catch on despite all initial opposition.

Once only the rich, the Establishment, set the fashion. Now it is the inexpensive little dress seen on the girls in the High Street. These girls may have their faults. Often they may be too opinionated and extravagant. But the important thing is that they are alive . . . looking, listening, ready to try anything new.

It is their questioning attitude which makes them important and different. They conform to their own set of values but not to the values and standards laid down by a past generation. But they don't sneer at other points of view. If they don't wish to campaign against the Bomb, they don't sneer at those who do. They are not silly or flirtatious or militant. Being militant and aggressive is as ridiculous to them as being coy and deliberately seductive. They make no pretensions.

Sex is taken for granted. They talk candidly about everything from puberty to homosexuality. The girls are curiously feminine but their femininity lies in their attitude rather than in their appearance. They may be dukes' daughters, doctors' daughters, or dockers' daughters. They are not interested in status symbols. They don't worry about accents or class; they are neither determinedly county nor working class. They are scornful of pretense of any kind.

There was a time when clothes were a sure sign of a woman's social position and income group. Not now. Snobbery has gone out of fashion, and in our shops you will find duchesses jostling with typists to buy the same dresses.

* * *

The young will not accept truisms or propaganda. They are superbly international. The same clothes are worn in Britain, Europe, and America. The same sort of food is eaten, too. I think there may be a chance that you can't swing a war on a generation which does not think in terms of "us" against the foreigners.

The young will not be dictated to. You can be publicized on the national network television programs, be written up by the most famous of the fashion columnists, and the garment still won't sell if the young don't like it. I admire them tremendously.

These girls may start as the ones who fill the coffee bars in worn jeans, dirty duffel coats, and with uncombed hair, but they can change—almost overnight. They are the Mods. At first glance the uninitiated may find it hard to tell the sexes apart. The traditional symbols have gone. Brilliant colour is today as permissible in men's wear as it is in women's. Long and short hair cuts are worn by both. Since the sexes live much the same sort of lives, they want the same sort of clothes to live them in.

It is the Mods . . . the direct opposite of the Rockers (who seem to be anti-everything) . . . who gave the dress trade the impetus to break through

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the fast-moving, breathtaking, uprooting revolution in which we have played a part since the opening of Bazaar.

* * *

Dr. Ernest Dichter, who is the President of the Institute for Motivational Research in New York, says that fashion does not just mean to be sexually attractive to the other sex, however important that may be. Fashion is a tool of competition in the sexual sense but it is also a tool to compete in life outside the home. People like you better, without knowing why, because people always react well to a person they like the look of. It is an integral part of taking a job. The modern girl is much more feminine than we imagine her to be.

To me a fashionable woman is one who is ahead of the current rage. She must have a personal style, be aware of it, and wear those clothes that emphasize it. A fashionable woman wears clothes; the clothes don't wear her. Clothes are tremendously important. A woman knows instinctively if she is wearing the right thing. If she is, she immediately becomes more poised, more confident, more in control of any situation.

Clothes should live, breathe, and move with the wearer.

I hope I never lose track of their purpose . . . to dress a woman and make her look her best. There is nothing so extravagant as buying something that no one notices. I am absolutely against what I call negative clothes . . . the sort that do nothing, seem nothing, and sometimes cost a lot of money. Fashion should be important to a woman. If she thinks about the appearance of her house, her husband's car, her friends, the theatre, then she must think about her clothes.

The "intellectual girl" who completely disregards fashion is not necessarily "a square" but she has only limited intelligence. The old idea that a woman is either sexually attractive and destined for motherhood *or* an intellectual has gone. A bluestocking attitude—if such a thing is possible these days—is the pitfall of the young intellectual who does not realize that the clothes she wears express her personality and that many people will judge her on these externals only. She has got to learn that fashion is not frivolous; it is a part of being alive today.

* * *

For our first real press party . . . we man- (Continued on next page)

Quant kind of people: Mr. and Mrs. Beatle

They're young. They're doing things. They're in the Quant spirit. He's George Harrison, M. B. E., and she's Patti Boyd, Bride of the Beatle. A long-legged, yellow-haired duck of a girl who looks as though she'd sprung full-blown from Mary Quant's drawing board, Mrs. H. models and acts; met her husband on the set of *A Hard Day's Night.* What George does, the whole world knows and England rewards: last year all the Beatles were named on Queen Elizabeth's annual birthday honours list—still another link with Quant, who, as of this year's list is Mary Quant, O. B. E.



EPOQUE—ROY CUMMINGS LTD.

"The young will not be dictated to"

aged to persuade nine of the top photographic girls to model the clothes for us. We did this because I wanted to show the clothes moving, not parading, and these girls move beautifully and naturally. They walk swingingly, and when they are still for a moment, they stand arrogantly. They absolutely bewitch me.

There are stairs at the back of the shop leading up to a small sort of gallery room. The models dressed up here and as they danced . . . literally danced . . . down the open stairway, a wind machine caught their skirts and blew them this way and that to create an even greater sense of speed and movement. . . . We had the right jazz music specially taped so there would be no gap in the music, and these girls each stood, in turn, at the top of the stairs, then, with some terrific gesture, moved and danced down into the showroom.

We showed forty garments in fourteen minutes and every single minute was packed with incident. The girls just threw themselves into the spirit of the whole thing and acted like mad.

We were showing knee-high cowboy boots worn with fantastically short skirts; high-waisted tweed tunic suits with tweed knickerbockers; Norfolk jackets trimmed lavishly with fox collars. Eyebrows went right up to the hairline when the first model appeared.

One girl carried an enormous shotgun; another swung a dead pheasant triumphantly round her head. Perhaps too triumphantly because the poor thing, which we had bought from Harrods across the road, thawed out in the heat of the place, and blood began spurting out all over the newly painted walls—even over some of the journalists.

Then we showed party dresses. Each girl came whizzing down the stairs, an outsize glass of champagne in one hand, and floated round as if she had been to the wildest party, or looked dreamily intellectual with a copy of Karl Marx or Engels in the other hand.

No one had seen anything like this before. No one had ever before used this style of showing in London or anywhere else.

* * *

Rightly or wrongly, I have been credited with the Lolita Look, the Schoolgirl Look, the Wet Weather Look, the Kinky Look, the Good Girl Look, and lots of others and it is said that I was the first with knickerbockers, gilt chains, shoulder-strap bags, and high boots. I like being given the credit for such things. I want to be first with a lot more. I want to invent new ways of making clothes in new materials, with new shapes and new fashion accessories that are up to date with the changing ways of life.

* * *

It used to make me mad when garments I designed with slim-fitting sleeves came off the production lines with sleeves so tight they were impossible to wear with comfort. I did not understand that a sleeve that is well fitting on a model girl will probably look—and feel—tight on others.

Presumably a master like Balenciaga . . . the absolute genius of cutting . . . has no difficulty in producing a sleeve that anyone can put her arm into and lift comfortably while it remains narrow-looking and slim in effect. But this is a difficult thing to do; it is an art, almost impossibly complicated when you are thinking in mass production terms.

Tricks of the trade in designing can make all the difference between success and failure. Chanel is a marvellous exponent of these on the grand scale. What I admire most about the Chanel look is that appearance comes first, then the clothes. The essence of Chanel is ease . . . she always manages to achieve a casual, understated, almost haphazardly "thrown together" effect which completely disguises the fact that all her clothes are the result of meticulous study, distinctive detail, and a strategic tailoring that gives flowing, flawless fit.

* * *

When I saw Rudolf Nureyev—dashing, sweatered, very Russian-looking—he made me want to toss out every one of the lean, mean things I had in my collections. Suddenly I was sick of them all. I wanted a great, husky, generous shape . . . a big top with a short, straight skirt . . . a kind of off-stage Nureyev look.

* * *

It was a terrific thrill when I saw even the most determinedly beat, the most dedicated anti-deb, the most anti-fashion fanatic, taking to the new prettiness, for although it looks—and is meant to look—as sweet as sugar, it is sugar laced with the spice of sex appeal.

* * *

The difficulty, from a manufacturer's point of view, is to recognize the young designer of real talent before she disappears, pushed under by the struggle for survival. It isn't easy. Creative ability is not the only quality essential to success.

A designer has got to be able to keep her feet well and solidly on the ground if she is going to be tuned in to the fast-moving changes of fashion. She has got to be able to get up when the alarm clock goes off . . . and that's far too early for anyone in her right mind . . . get to the workrooms on time . . . deal with all sorts of creative and emotional people with different problems, different temperaments . . . encourage the downhearted . . . enthuse the lazy . . . see cloth from all over the world . . . make quick decisions which may well involve thousands of pounds . . . talk incessantly on the telephone . . . visit mills and factories to keep in touch with what's new . . . and, at the end of all this, find some quiet corner where she can get down to her real work and produce designs to a deadline.

* * *

I think the potential quality of a new young designer can be recognized by several things. His—or her—passionate belief in what he is doing; endless enthusiasm; a deep conviction that what he wants to achieve, he will achieve; limitless imagination; a capacity for hard work; physical strength; a tolerant personality, and an instinctive sense of timing.

Creative talent on its own is just not enough. To be able to work with other people is terribly important; so is the ability to adapt an idea for mass production without losing "the look." A "look" can so easily become weak and diluted and disintegrated when garments have to be made in all sizes for all types. I have seen it slaughtered in mass production.

* * *

Changes in fashion have seldom been accepted immediately without derision. But if the original design is good and exciting and true to trend, then—however outrageous it may at first appear—it will succeed. It will be a legitimate indication of the direction in which fashion is moving forward even though a season or two may have to go by before it can be fully appreciated and accepted everywhere. This is one of the risks which manufacturers, once they have decided to back a young designer, must recognize and accept.

Prettier by the minute—the girl in lace ruffles and the Dandy tailleur

Musing perhaps on the Blue Boy, this adorable new Red Girl—in a pants tailleur of cherry velvet, opposite: white lace ruffles fizzing down the shirt front, rippling over the wrists. Tailleur, also on our cover, by Ellen Brooke for Sportswear Couture. Malbé shirt. All: Lord & Taylor; Rich's; Halle Bros.; Neiman-Marcus; I. Magnin. Buckled shoes by Margaret Jerrold.

NORMAN PARKINSON



NEW LOOK IN HEROINES: Vanessa

Redgrave

She has the complete, joyous smile of an enraptured child. She has elegance of bone, and long, long arms and legs that are apparently incapable of an awkward gesture. And that special, luminous thing that fills a screen, a stage, a room—that she has in abundance, and the world is alerted: The Vanessa Redgrave boom is on. The offers are stockpiling and the sweet rewards are rolling in: For her rôle as a brattish delectable wife in *Morgan!*, she was named Best Actress at the Cannes Film Festival. As the high-romantic Scottish schoolteacher, wearing a drab, flat, centre-parted auburn wig, in the current hit, *The Prime of Miss Jean Brodie,* she has driven the London theatre critics into an orgy of adulation. She has an Antonioni film, *The Blow-Up,* in the works, and a rendezvous with the Brothers Warner to play Guinevere in the movie of *Camelot.* In a word—Vanessa Redgrave—product of the solidest English repertory training, granddaughter of actors, daughter of actors, sibling to actors, wife of the director Tony Richardson, and mother of two little girls—this serious, humourous, beautiful girl is getting the Star Treatment, the Big Build-up. She's ready.

New look in yellow

The colour stings, the skirt swings—a moving, marvellous chrome-yellow suit with an A-cut skirt and a panel falling free from the waist. By Samuel Robert, a wool mark suit of Pierre Godart-TSM wool; about $245. At Bonwit Teller; Julius Garfinckel; Gus Mayer; Neusteters; Sakowitz. Prestige stockings. Coiffures here and on the next three pages: Clifford at Leonard.

NORMAN PARKINSON

NORMAN PARKINSON

Vanessa Redgrave: new heroine in yellow

A star in a star's colour—bright chrome-yellow, vivid as a name in lights. Bits of yellow, opposite: the hip-band, the watchband—pure chrome spotlighting lean navy-blue wool jersey. Dress and ribbon belt by Anne Klein for Mallory. About $90. Both, Saks Fifth Avenue; Rich's; Dayton's; Neiman-Marcus. Schiaparelli watch. Yellow lead, left: chrome crêpe, softly ruched from turtleneck to waist; brilliant casting with yellow-black-white striped corduroy pants. By Cole of California. Dacron matelassé top, about $12; Cone cotton pants, about $13. Caressa shoes. All: Lord & Taylor. Pants turnout, also Woodward & Lothrop; Halle Bros.; I. Magnin. Calderon belt. On both pages: fishnet stockings by Prestige. Eighteenth-century setting: Mr. Woodrow Wyatt's Tower House in London.

Vanessa Redgrave—
new heroine in
lace frills and pants

Great pants looks flourished with Gainsborough lace—the breakaway to fresh romanticism. Gainsborough-lace, right: shirt-frills ruffling the throat and wrist of a white wool sweater, turned out with plaid wool trews of white-paned yellow. Sweater, about $15; pants, about $20. Both by Diva International, Evan-Picone. Best & Co.; Woodward & Lothrop; Hudson's. Cotton voile and lace shirt by Jax. Shirt-lace and half-coat, opposite: the Gainsborough shirt flaunting against wool tweed—shortswung coat faced with plaid, close plaid trews. Turnout by Victor Joris for Cuddlecoat. About $110. Malbë cotton and lace shirt. All: Bonwit Teller; Hutzler's; Hudson's; Neiman-Marcus. Fiorentina shoes. The Palladian setting: Mereworth Castle in Kent.

NORMAN PARKINSON



Vanessa Redgrave in the young gallant's turnout– pants and lace ruffles

New Gainsborough country—the raciest pants tailleurs with a gallant's flourish of lace.
Putty twill turnout, above: the young blood's shirt, with white lace collar and cuffs overflowing a brass-buttoned frock coat.
Pants and rabbit-lined coat by Ginala, in Forstmann wool loomed in America. About $200.
Bloomingdale's; Rich's; Joseph Horne; Joseph Magnin.
Suède and flannel turnout, opposite: biscuit suède half-coat with a bravado of lace—a spill of ruffle clear down to the white wool flannel pants. Coat by Anne Klein for Mallory. About $125.
Pants by Lynn Stuart for Mister Pants. About $15.
Both, Altman's. Coat, also at Julius Garfinckel; Joske's Houston. Both pages: Malbé shirt; Bally shoes.
Beyond portico and lawn, Mereworth Castle.

NORMAN PARKINS





Jane Birken–young heroine for the new romantic evenings

For the prettiest girls in London, or anywhere, two enchanting evening looks. Both are worn by Jane Birken, a disarming young English actress with wide, wondering hazel eyes, who is married to John Barry—composer of the music for *Thunderball, The Knack,* and *Born Free.*

The prettiest dinner dress, left:
a cage of white silk chiffon with a cut-velvet pattern over pink taffeta, falling from a halter neckline to a widened hem banded in white rabbit fur. By John Bates. About $135 at Henri Bendel; Sakowitz.

The "smoking," in purple velvet, above:
adorable new version—narrow little jacket cut away over straight pants;
a foam of lace at throat and wrists.
Cotton velvet pants tailleur and lace blouse by Annacat. Pants tailleur about $150. Blouse about $70. Available early September at Bonwit Teller; Sakowitz.

Coiffures by Michael at Leonard.

Background: the tapestried Gallery in the great English country house, Osterley Park.

NORMAN PARKINSON

Flashing out here: the quicksilver talent of the young French designer Emmanuelle Khanh. . . . Her silvery dress, Jack-of-Hearts turnout, both worn by Jane Birken. Silvery dinner dress, left: a gleaming sliver of tissue-thin metallic fabric, the neckline slashed away in wide strips . . . pockets set very low in a short, widened skirt. Like an elongated fencer's jacket, opposite, a tabbed-front, two-colour wool coat—white above, red below—with silvery buttons; cut away sharply in front to show the tiny wool skirt of wide, horizontal red-and-white stripes. Worn with white gloves, white stockings, white buckled shoes. Coat-and-skirt turnout and the dress at left, by Emmanuelle Khanh for Paraphernalia. Shoes by Caressa. Over Miss Birken's hair, a wig in Sassoon's new side-dip cut; by Joshua of Vidal Sassoon, Bond Street.

NORMAN PARKINSON

Jane Birken–new heroine
in tissue-thin silver for evening...
the fencer's coat for day





Jane Birken – the heroine's pants tailleur, with a lace-ruffled shirt

Newest versions of the look that's a reality of young fashion-life now—in London, Paris, here: well-cut pants turned out with a proper little coat of their own. These two, foaming with lace and charm, worn by Jane Birken—who adores pants tailleurs herself, wears them all over London.
Deeply-vented coat, left, of beige whipcord, with a Scarlet Pimpernel dash—buttoned high at the neck and sleeves. Worn with straight, slim whipcord pants. We added the lace at the throat.
Pants tailleur by Gerald McCann; about $145 at Henri Bendel; Woodward & Lothrop.
Coiffure by Michael at Leonard.
Brass-buttoned coat, above, of navy-blue ratiné, with a widened hem ending well above the knee—worn over wide, knee-length navy-blue pants. We added the lacy white blouse. Pants tailleur by Wallis; delivery early September. Junior sizes. About $125 at Altman's; Sakowitz. Caressa shoes.
Coiffure by Joshua at Vidal Sassoon, Bond Street.

NORMAN PARKINSON





Geraldine Chaplin—new heroine in the unruffled pants turnout

The unruffled pants turnout—small, tailored, larky. What better girl to wear it than Geraldine Chaplin—who does so here. She'll appear next in a small part in *A Countess from Hong Kong*, directed by her famous father.
Black corduroy pants suit, left—brass buttons gleaming merrily on the small-sleeved jacket, low-slung pants. Worn with a dotted shirt in black and white, a rakish "Jackie Coogan" cap. All, by Mary Quant. Jacket, $30; shirt, $12; pants, $18. At Bazaar, London.
Brown tweed pants suit, above: nicely-cut jacket with a set-in belt, pleat in back; straight pants, shoetop-length. By Roger Nelson; about $90. At Franklin Simon; Halle Bros.
Background, this page: Osterley Park.



FEELEY



NOLAND





OLITSKI

CARO

By now, everyone is pretty much aware that we have had a swinging art scene going in New York for some years, and that there is not really very much action outside the city, except for a few isolated islands of activity in remote locations like California. Most people don't know that a hopping suburb of the local scene has somehow grown up in, of all places, Bennington, Vermont, where Kenneth Noland, Jules Olitski, Anthony Caro, and Paul Feeley live all or part of the year. [EDITOR'S NOTE: While this article was in proof, Paul Feeley died at fifty-six in New York. Because no one could write of the Bennington artists, the Green Mountain Boys, without noting the influence of Paul Feeley, Vogue decided to leave the article alone, not to change tenses. What Feeley started will go on at Bennington.] These artists represent a healthy slice of one of the main currents of new activity in abstract art. Up to a point, their shared sympathies explain how they all landed in Bennington, but the whole story turns out to be rather complicated and, in a fascinating way, the result of a sequence of events going back to the late forties. The situation seems to need explanation especially because of the incongruity between these artists as people, as types, and the way they have settled so snugly into the sticks.

Driving north from Bennington into the Vermont hills, there is an intersection after a few miles. This is South Shaftsbury: a gas station, a general store, not much else. Turning off, driving up and out through grey, dormant farmland, one sees Glastenbury Mountain, the first of the hills that really tries to be a mountain, covered with snow in the distance. A familiar landscape in the region, green and pastoral in summer. Finally, in the middle of nowhere, perched on a hill at the end of a long driveway, a hundred-and-sixty-year-old, white clapboard farmhouse. In the thirties Robert Frost, who collected farms, lived here. Some of his furniture remains; the style of the interior is simple and appropriate. The original kitchen, with its cooking fireplace and brick oven, has been turned into a living room. Off to the right, isolated on a knoll across the smallest trout pond you ever saw, there is a one-room building in the clapboard style of the house. Its windows look out on the rolling landscape in every direction; Frost went to write there when he lived on the farm.

A few surprising notes, however: Scattered around the house, silhouetted against the scrubby hills, there are huge, angular, brightly coloured sculptures in structural steel by Tony Caro; a perky green Lotus Elan (an esoteric British sports car) nuzzles the red barn. The barn turns out to be rather crisp, not like its sagging counterparts in the region; it has large windows trimmed in white, overlooking the house and the hills to the west.

Actually, it's not a barn at all, any more. Totally rebuilt inside, it must be one of the best painters' studios in North America, with its white walls, original barn timbers, and polished oak floor, its natural elegance and businesslike disorder. The studio and the Frost farm belong to Ken Noland, who got there from Asheville, North Carolina, with stops in Washington and New York.

Back out on the highway in Shaftsbury, a short distance beyond the turn-off to Noland's, there is a fine Georgian house, (Continued on page 109)

MULAS

ANTHONY CARO'S MONUMENTAL PAINTED SCULPTURE DOMINATING A HILLSIDE AT BENNINGTON, VERMONT

THE GREEN MOUNTAIN BOYS

BY ALAN SOLOMON



JULES OLITSKI in his studio: At right, a painting with shapes crowding shapes. High on the wall, a large "empty" painting with one small dot. At the left, on the floor, a newer, unprecedented painting, only clouds of colour sprayed on. Note: Olitski paintings are now at the Venice Biennale.



MULAS

KENNETH NOLAND in his studio: On the floor, a twenty-foot painting. On the far wall, one of his famous circle works; at the right, a finished chevron painting.



THE GREEN MOUNTAIN BOYS

(Continued from page 104) one of the oldest in a region with many surviving examples of early architecture. Less elaborate than many, it is still important enough to be reproduced in some of the history books, where you'll find it called the Munro-Hawkins House, built in 1807. This one has a studio out in back, too, a new building cut into a hillside, looking out on a brook and the wooded horizon (these abstract painters cherish their views); Jules Olitski, another painter who came to Bennington from New York, works here and lives in the old house.

In a certain way Olitski, a husky, balding fellow who seems taciturn and deliberate but who bristles with nervous intensity, doesn't apparently belong here. He's a city type, with urban speech and attitudes. Noland, on the other hand, might just fit in such a setting. In quilted jacket and laced boots, with his hill country drawl and his loose, slouching walk, he looks at home in a pasture. All this turns out to be rather deceptive, because Noland is really a big city hippie, very much at the centre of things in New York, one of the most influential artists of the younger generation. Although he lives in Vermont year-round, he is a familiar figure in New York; he accomplishes this by what amounts to commuting between the city and Shaftsbury, a three-and-a-half-hour drive, less if you don't get caught. Furthermore, there is a certain amount of traffic in the other direction. On one weekend or another, a variety of visitors turns up: They might include Kasmin and Leslie Waddington, from London; Larry Rubin, from Paris, who has been Noland's dealer; André Emmerich, from New York (dealers come only partly for business reasons); Frank Stella, Larry Poons, Clement Greenberg, Barbara Rose, and any number of others.

Of course, you think immediately: Why go to all this trouble to live in the country? Bennington College is a few miles to the west, and this might seem to suggest an explanation, but Noland has no connection with the school. His reasons for going there bring up that whole story mentioned earlier, the story of Bennington and a large chunk of the history of recent art, about which the general art public has heard very little.

The history actually does centre on the college, going back to the time when the painter Paul Feeley went to the Bennington art department after the Second World War. One of his students was the talented Helen Frankenthaler, who later became an important painter in her own right, and who devised a method of staining paint into unsized canvas, which derived from Jackson Pollock and which was to be explored by Noland, Morris Louis, and quite a few other painters. Later, she attracted the interest of Clement Greenberg, the critic, to the college, and he began a series of formal and informal visits to Bennington as lecturer, fan, and adviser to the Bennington art program. [EDITOR'S NOTE: Greenberg, by the way, means green mountain in German.]

The first important result of the relationship between Greenberg and Bennington came out of conversations with Paul Feeley; they led to a series of extraordinary exhibitions in the Old Carriage House gallery at the college. The first of these was a show of the sculpture of David Smith, who settled in the country not too far away, at Bolton Landing, New York; it was followed by exhibitions in the early fifties of Jackson Pollock, Adolph Gottlieb, Hans Hoffman, and, somewhat later, Barnett Newman, Noland, and Louis, among others. These one-man shows were in most cases the first important exhibitions any of these artists ever had outside the commercial galleries, and they were held long before other institutions were very much aware of the importance of the new American painting. The roster is certainly impressive; it is a tribute to Greenberg's acumen and Feeley's willingness to take what must have seemed at the time to be considerable risks. Feeley somehow managed all these exhibitions in the early days without funds, mostly, he said, through the generosity of the dealers, among whom he particularly mentioned Sam Kootz.

An open, freewheeling attitude has also characterized the teaching of art at Bennington from the beginning; this is in part a reflection of the college philosophy, but the approach to art is still quite without parallel. To the dismay of some observers, there has never been a conventional art historian at Bennington: The lecture courses have been taught by people who were essentially critics. Although it tried on a number of occasions, the college never succeeded in enticing Greenberg to teach there permanently, but it has done (Continued on page 151)



PAUL FEELEY (far left), on the floor of his studio, the old North Bennington firehouse, as Ruth Fredenthal, who was his assistant, touched up the paint on his sculptures, their flat intersecting forms undulating in brilliant colours. At the right, the Robert Frost one-room shack at Noland's place with, in front, a long, narrow, painted sculpture by Anthony Caro.

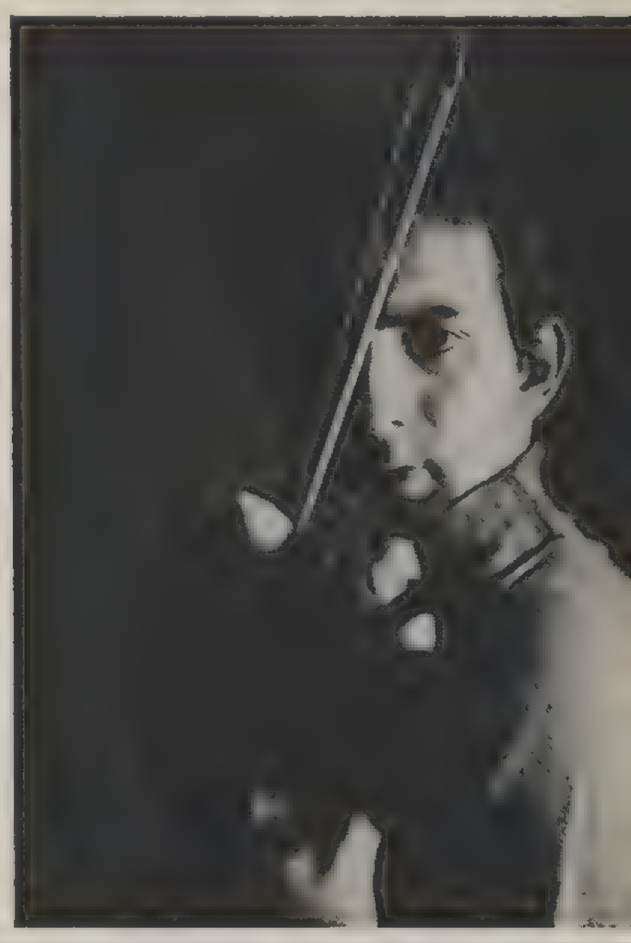
MULAS



PEOPLE ARE TALKING ABOUT... THE INTERNATIONAL GENERATION

Yuri Vladimirov, *left,* twenty-four, Russian, an astounding ballet dancer who sails sensationally high. Born in Moscow, trained at the Bolshoi Ballet School and now a leading figure of the Bolshoi Ballet, Vladimirov is bound to the Bolshoi like a clam to its shell. He is a sulky, difficult star of fantastic promise, resting mainly on the agility of his remarkable legs. At the high-ceilinged studio of Richard Avedon, Vladimirov leaped so high for the photograph opposite that he almost touched the lights—repeatedly.

Erick Friedman, *far right,* twenty-six, American, a masterly violinist, who with his "Ludwig" Stradivarius cuts a musical profile at once powerful, pure, close to the bone. He performed at fourteen the Lalo *Symphonie Espagnole* with The Little Orchestra in New York, at seventeen toured in concert before intensive study with Jascha Heifetz with whom, at twenty-one, he recorded Bach's *Concerto for Two Violins*. "More than a master, Heifetz is a great education in life," said Erick Friedman, who now lives in Paris, makes records for RCA Victor in London which are at the top of the concerto charts in Japan. "I am not," he said, "a skeet-shooting violinist."



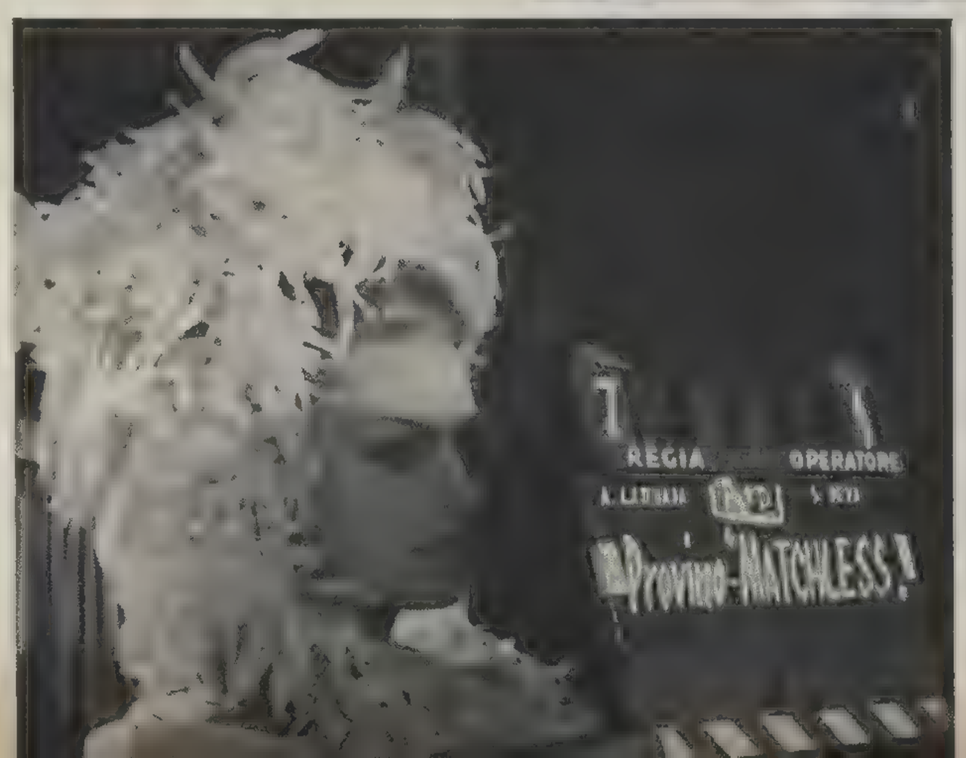
Frankie Michaels, *right,* eleven, American, the apple-kneed, apple-cheeked plum of *Mame,* the Broadway musical which he, as the young Patrick Dennis, all but cops. (It copped for him a Tony Award.) A no-fresh-kid-stuff actor with a booming junior baritone, he caught pro poise off-Broadway and on television's detergent serial *As the World Turns*. Groomed as a singer, pianist, drummer, and vibraphonist by his father, a lieutenant in a Fire Brigade, Frankie Michaels, buoyed but unbaffled by his new *Mame* fame, said, "Why not, I could dance before I could walk."



John D. Rockefeller IV, *right below,* twenty-nine, American, a patrician politician known to Kanawha County primary voters as Jay, who was nominated, by a spectacular majority, as a delegate to the West Virginia Legislature. "Being an outsider is a pleasant switch," he said. Before becoming a worker for Action for Appalachian Youth, Jay Rockefeller went to Harvard, studied Japanese in Japan, Chinese at Yale, served in the Peace Corps, and in the State Department. Now campaigning for quality in education and better use of human resources, he is verbal, handsome, a crusader and a cracker of family tradition: "I am," he said, "the only Rockefeller registered as a Democrat."



Ira Fürstenberg, *right,* twenty-five, Austro-Italian, who will arrive as a star in her first three movie rôles, beginning with *Matchless,* in which she plays a painter among spies. A princess, with eyes on the bias and a rush of chestnut hair, Ira Fürstenberg is a beauty, fully flashed in fame.



AVEDON





PEOPLE ARE TALKING ABOUT . . . THE INTERNATIONAL GENERATION

Hugh Masekela, *left above,* twenty-six, South African, a small rousing musician who, with his own jazz quartet, cries his trumpet and Zulu chants "like the tide coming in . . . swooosh." That swoosh has swept in a hit record, *The Americanization of Ooga Booga.* Masekela got the words Ooga Booga from chewed-up Tarzan films. "When I'm asked at parties to speak African, I just say Ooga Booga," he said in his soft British voice, "and they dig it."

Lynn Redgrave, *centre above,* twenty-two, English, the youngest star of the Redgrave clan, which, with Sir Michael at the helm, is Britain's peerless theatrical tribe. As rangy as her sister Vanessa, but sassier, Lynn Redgrave, who stars in the new movie *Georgy Girl,* cut up on stage with Sir Laurence Olivier in *Love for Love.* A comic cherub, she once thought of becoming a chef. "It seemed," she said, "like a cushy life: lots of money and all you could eat."

Felice Gimondi, *above,* twenty-three, Italian, a wizard cyclist whose stamina has won him the yellow jersey of the 1965 Tour de France; the cobbled Paris-Roubaix "hell" course, and the Paris-Brussels grind. Called "le diable," Gimondi is a husky, smiling Bergamasque, who eats, while pedalling, five buttered rolls with marmalade, apples, oranges, a rice cake, one Thermos of tea, one of glucose.

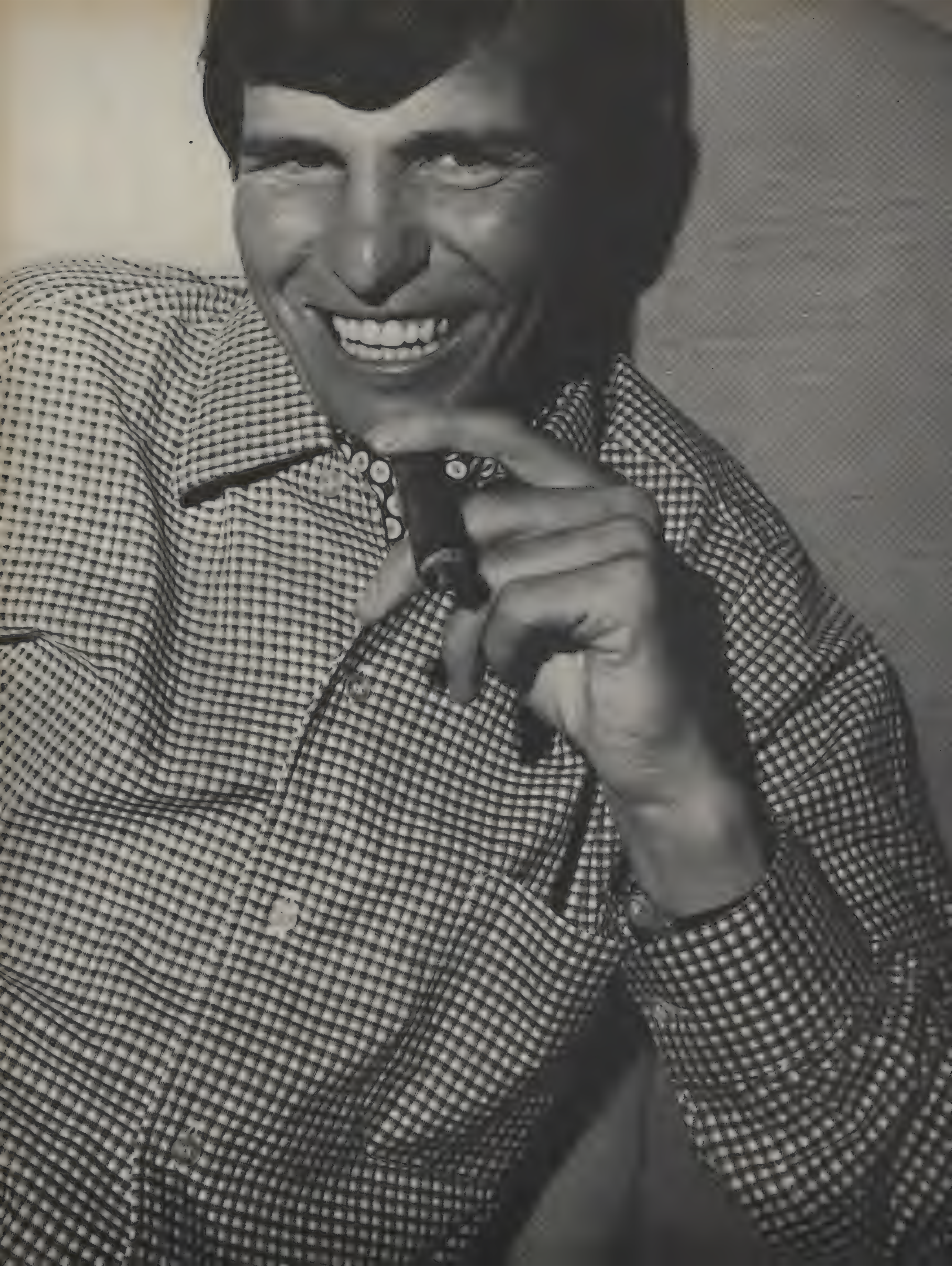
Catherine Allégret, *far left, centre,* twenty, French, a juicy honey-blond actress who sped on the way to fame in the racy chiller, *The Sleeping Car Murder.* (Fellow film-travellers: Simone Signoret, her mother; Yves Montand, her stepfather.) From this rôle bouncing in and out of a berth on the Marseilles-Paris express, Catherine Allégret bounced into the new French film *Carré de Dames.* On wavelength with her father, the director Yves Allégret, and a baby blueprint of her mother, but more delicious, she has an open ticket to the top.

James Wyeth, *near left, centre,* twenty, American, a tall, talented painter whose Pennsylvania landscapes and honed portraits seem to have been drawn with a camel's eyelash. The grandson of N. C. Wyeth,

the illustrator of *Treasure Island,* and the son of the famous painter Andrew Wyeth, James at fifteen began drawing in his father's Chadds Ford studio. Now, after a group show, "Three Generations of Wyeths," and a planned one-man show at New York's Knoedler Gallery, James Wyeth, genetically coded to art, is on his own.

Maria Grazia Buccella, *far left, below,* twenty-three, Italian, an actress with violet eyes and Lorenesque architecture who has been Miss Trento, Venice, Italy, and Europe: four beauty wins which led to her being called "la Buccella," a tribute usually reserved by Italians for monuments or prima donnas. Now, having baited Vittorio De Sica as director, Neil Simon as writer, and Peter Sellers as star in the movie *After The Fox,* "la Buccella" is the new Mediterranean splash.

The Four Fifths, *above,* teenaged, American, who since banding together at New York's Buckley School have beat a compulsive sonic sound along the Long Island and New York soft-drink circuit. Reading clockwise from bottom, Alfred Gwynne Vanderbilt, junior (Breezle Face), on eleven-string guitar; Douglas Ochs Adler (Dumpy), on rhythm guitar; Joshua George Miller (Bozo), on bass guitar; David Stanford Hecht, junior, on drums. Managed by another kid, Guy Kimball Nouri, the foursome, ranging in age from fourteen to sixteen, plays everything from folk rock to Vanderbilt's "She'll Hurt You in the End," gives out an "Alumni Sound." Most of the year clamped in boarding school, the quartet states, "We play at parties, dances, receptions, anything. Available *only* on vacations."



EL CORDOBES

"CHARMING, FUNNY, INSANELY BRAVE": THE MOST FAMOUS BULLFIGHTER IN THE WORLD

BY ROBERT DALEY

The millionaire celebrity's real name is Manuel Benitez, and in real life he is a penniless urchin from the mud streets of a village called Palma del Rio. He is at home in dirt and hunger, he never went to school or learned to read and to write, he has been in jail more times than he can count, and for most of his life his burning ambition was to own, one day, a whole ham. The whole world knows him now, but the most interesting thing about him no one will ever know: What must it be like for such an urchin to be transformed without warning, as instantly as a flashbulb bursting, into a name that is spoken in Spain almost in a shout—El Cordobes!

It is simple to understand who Manuel Benitez was—an illiterate day labourer earning $5.50 per week (the going rate in Spain) for hauling cement. And it is equally simple to understand who El Cordobes is—the richest, the most original, the most popular, and one of the most insanely brave bullfighters who ever lived. But the third person of this trinity—the young man who, under the shaggy mop of hair and behind the gorgeous grin, is both of the other two at the same time—this no outsider can comprehend. And perhaps he can't either.

Last year El Cordobes fought one hundred and eleven times in Spain and southern France, a record for one season. (The former record had lasted since 1919, when it was set by Juan Belmonte, one of the gods in the pantheon of bullfighters; it is unlikely that El Cordobes will ever be accepted as a god, unless he should get killed; *all* dead matadors become gods instantly, but El Cordobes, living, still looks as if, under the scintillating costume, he were covered with cement dust. Furthermore, all that he does looks so easy, so *uncultured*, that godhood, barring death—and no matador has been killed on the horns in Spain since 1947—won't be his.)

At any rate, in 1919 Belmonte fought one hundred and ten times, usually fighting every single fight in each fiesta: four days in a row in Seville, three in Córdoba, three in Granada, five in Pamplona, five in Valencia, et cetera. But El Cordobes gets so much money per fight (double most of his rivals) that no single promoter can afford him five days in a row. This means that to fight often (and he fought every single day in August, 1965—fought in fact forty-nine times in fifty-one days between July 23 and September 12) he was travelling hundreds of miles every night, sleeping curled up on the reclining seat of his tan Mercedes, while his chauffeur drove fast under the moonlight across the length and breadth of Spain. El Cordobes has an airplane now: "I always wanted to be the first torero to own his own plane," but it wasn't working most of the summer, and just the travel aspects of his season would have felled an ox. But the season not only did not diminish El Cordobes, his enthusiasm seemed to grow from day to day. Take a typical week last summer. On August 3 he fought in Malaga on the southern coast. August 4 he fought at San Feliu, north of Barcelona, 750 miles away. August 5 he was at Alicante, 400 miles south. Then came Vitoria, 465 miles northwest on August 6, then back to Malaga (575 miles) on August 7, then to Benidorm (325 miles) on August 8, then up to Vitoria again, another 475 miles. So in that one typical week he killed fourteen bulls, travelled about 3,000 miles, most of them by car at night, and earned more than $50,000.

In all, the amount El Cordobes travelled during 1965 boggles the mind, for in addition to his one hundred and eleven European fights, he fought twenty-seven times in Latin America—one hundred and thirty-eight times in a single season, two hundred and seventy-four bulls killed by his sword, and two hundred and twenty-nine ears and forty tails won as trophies. He was earning probably a million pesetas (about $16,600) for each fight in a major ring such as Madrid, Seville, Pamplona, et cetera, much more in Mexico City whose big ring holds double the biggest Spanish one, and probably as much in Lima, Caracas, and other capitals. In the smaller Spanish towns he was certainly earning at least $6,000 per day, and so by any conservative estimate his earned income (as opposed to royalties from oil wells and the like which he doesn't own) came to over $1,000,000 for 1965. Probably El Cordobes is now the most highly paid entertainer who ever lived.

His expenses are high, but not as high as all that. His three banderilleros and two picadors are paid about $100 per fight each, and his manager, who is also his brother-in-law (for El Cordobes is really his own manager), was entitled to ten per cent by law, but probably was paid less. In addition the matador picked up most of the checks for the rest of his entourage, including his chauffeur, his pilot, his sword handler, his valet, the priest who is trying (and not really succeeding) to teach the most successful matador of all time to read and to write, his guitar teacher, various girls, various relatives, various cronies, and various other hangers-on.

There were new costumes to buy; they weigh up to twenty pounds, cost over $200 each, depending upon how much gold brocade there is; a matador who travels as far and fast as El Cordobes must own fifteen or more to allow time for the laundries along the way to get out the bloodstains (only the bulls' blood in 1965). There were hotel bills and tips, and bribes to the critics—an old Spanish custom, and one which costs a matador like El Cordobes at least $10,000 annually. There was upkeep on the plane, and the cars—El Cordobes travels in the tan Mercedes either alone, or with the priest, or with a girl, and his subalterns wedge themselves into a bigger, older, slower car which the Mercedes will pass somewhere in the night.

There was also income tax—not really a serious item in Spain. El Cordobes, whose first fights were in 1960 when he was already about twenty-four years old, did not file any returns for his first four seasons, and then was sued in 1964 for tax on a conservatively estimated $1,700,000. He claimed this was much too high, but he couldn't keep from grinning as he did so, and then he hired expensive lawyers to beat the figure down. But in Spain, a bullfighter's income tax is almost the smallest of his expenses. One other expense a bullfighter can count on is blood plasma and surgeons' fees, and El Cordobes has been gored at least twenty times already in his short life, and twice was near death, but except for a three-inch puncture under the left arm in Madrid in May, the horns missed him last year. A bull did leap the fence in Mexico City though, and before they could lure it back into the arena, it had nailed El Cordobes's brother-in-law, who was just standing there in a business suit minding his own affairs, and the brother-in-law was some months (at El (Continued on page 155)

THE PRETTY YOUNG FLINGS

SHAPES IN SCARLET

Blooming with romance, these enchanting Highland-heroine looks, starting with two great young shapes—kilt-pleated, scarlet as red-red-roses. To fling with them—and with the proud plaids, kilts, lace-foamed tops, on the next pages: tams with toories, ribbed knee socks.

SKIRT OF THE YEAR, left—with two deep pleats, front and back. Flings wide for walking, snaps back to a little standing slant. Side-snapped jacket, chin-strapped tam, all scarlet wool. Sporran, of scarlet ponyskin, slung from the waist. Lipstick, deliberately un-scarlet.

GUARDSMAN'S COAT, opposite, to wear like a swinging Scotsman—small top, back belt, deep back pleat. Brass buttons. Shoulder sporran with fur tassels.

Left: Wool suit by Ginala; about $90 at Bonwit Teller; Julius Garfinckel; Neiman-Marcus; Joseph Magnin.
Opposite: Wool coat by Ginala; about $80 at Miss Bergdorf of Bergdorf Goodman; Gidding-Jenny; Bramson; Montaldo's. Both pages: Hat by Anello for Emme, at Bonwit Teller; shoulder bag and red pouch by Saint Angelo for Bagatelle, at Henri Bendel; Aris white kid gloves; Hanes stockings. Lipstick shade: a mix of two—Costa Brava under Whisper Pink; both by Helena Rubinstein. Coiffures for all the pretty young flings, by Ingrid of Kenneth. Other shops with fashion for the new romantics, on page 60.

PENN

PRETTY YOUNG FLINGS OF PLAID

Plaids in the soft moor-colours of clay and mist, with more softening in their shapes—easy little suits with skirts of deep kilt-pleats or gentle gathers, swinging shortly over knee socks flashed with toories. Part of all this bonniness: the hair smoothed back and tied with ribbon bows.

CLAY-TONED PLAID, PLEATS, left—a great suit-look now of smooth wool in clay-beige, plaided with fine lines of brown and grey. The jacket, small and collarless, brass-buttoned; a skirtful of unpressed pleats to swing in pretty ripples over grey ribbed socks. The turtleneck blouse, sleeveless, of dark stony-grey wool jersey to match the jacket lining.

PLAID WITH A FLING OF STOLE, right—a suit of off-white wool with plaid-lines of brown and black, shaped to a trim young top, a skirt with gathered fullness, a long stole with thick black fringe. Slung from under the jacket, a shoulder bag of brown suède.

Right: Costume by Bonnie Cashin for Philip Sills. Blouse of wool jersey by Jasco, knitted in America. Suit, about $195. Top, about $30. Grandoe gloves. All at Lord & Taylor. Costume, also at Julius Garfinckel; Dayton's; Neiman-Marcus. Berkshire socks of Orlon and nylon. Opposite: Suit by Jacques Tiffeau for Tiffeau & Busch; A wool mark suit of Dick & Goldschmidt fabric. About $200 at Saks Fifth Avenue; Hutzler's; Halle Bros.; Sakowitz. Tréfousse gloves. Lederer shoulder bag. Socks of rusty-brown nylon, by Adler.





PRETTY YOUNG FLINGS– KILTED LOOKS. BLACK LACE RUFFLES

The Highland charm of pleats and plaid—romanced with lace ruffles, or topped with a Bonnie Prince Charlie jacket.

PROPER KILT, THE SHIRT WITH LACE, left. Plaid with the prettiest news—a bright blue shirt with black lace ruffles making a deep, full jabot down the front, ruffled cuffs that veil the hands. Here, with a true kilt of black-and-white wool windowpane plaid, black socks.

KNITTED PLEATS, opposite, of granite-grey wool, under a double-breasted jacket of navy-blue knitted wool with brass buttons, a striped wool turtleneck inside, of grey-navy-maroon. With this, a grey tam and socks and a tasselled sporran swinging below the jacket.

Left: Shirt of rayon, by Malbé; about $19. Skirt by Sloat; about $55, of Berroco wool (loomed in America). Both at Bonwit Teller; Hutzler's; Gidding-Jenny; I. Magnin. Orlon socks by Kayser. *Opposite:* Suit by Anne Klein for Mallory. Jacket, about $110; skirt, about $35; sweater, about $25. All at Bloomingdale's; Hudson's; Frost Bros.; I. Magnin. Tam by Anello for Emme. Shoulder bag by Saint Angelo for Bagatelle; at Henri Bendel. Gloves by Aris. Orlon socks by Round-the-Clock.

PENN

PRETTY YOUNG FLINGS-
LITTLE SPLIT SKIRTS



Splits of plaid—brief young skirts with break-away sides that flip, in motion, to show shorts of nearly the same length worn underneath. **SPLIT OVER RIBS,** left, a little skirt of wool in butterscotch-brown-and-white Tattersall plaid, double-faced and bound in solid white. Over a rib-knitted jumpsuit of white wool with a turtleneck top, short-legged pants. Of the same Tattersall plaid: the tam with toories. **TUNIC, SLIT UP,** right—the straightest short shape of grey-and-brown plaid wool with a high cuffed neck, brown yoke. Showing at the slit sides: shorts, worn under, of grey wool flannel.

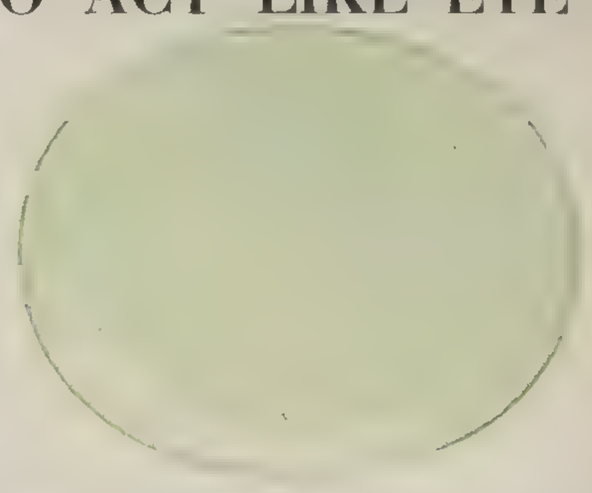
Left: Skirt (Ria Herlinger fabric), about $18. Jumpsuit, about $30. Both by Jeanne Campbell for Sportwhirl; at Saks Fifth Avenue; Hutzler's; Harzfeld's; Neiman-Marcus. Tam by Anello for Emme. Nylon socks by Adler. Evins shoes at I. Miller. *Right:* Tunic and shorts (Petillault-TSM fabric), by Jacques Tiffeau for Tiffeau & Busch; about $200 at Bonwit Teller; Dayton's; Godchaux's; I. Magnin. Cap of beige knitted wool by Zwicker. Socks by Berkshire. Coiffures by Ingrid of Kenneth.

PENN

BEAUTY *bulletin*

GOOD NEW THINGS TO LOOK AT: A TAKE-OVER SHAPE IN SPECTACLES FRAMES. . . . LENSES TINTED TO ACT LIKE EYE MAKEUP. . . . EYES, EYES, EYES. . . .

Trend in sunglasses is toward paler tints that let the eye be seen, the expression read. . . . Trend in "seeing" glasses is tintier lenses. . . . Result is a whole new overlap in looks, and new uncertainty about the wearer's motive. Does she wear specs because she must? Or because of sun? . . . Only her eyedresser knows for sure. . . .



Touchy business, tints. You have to have your eye-mentor's okay; he knows what you stand to gain or lose with tinted lenses. Tints give glare-protection. But they may hand you some loss in vision. Your vision-advisor may suggest untinted lenses for reading glasses.

Eyes are still in charge of the face's beauty. The soft mouth and "the grand and alarming eye" are still the winning combo. Newest take-over shape in spectacles frames—that is, in frames devised primarily for seeing rather than sunning—is thread-thin; eye-shaped (which is to say, a horizontal oval); and, when optically permissible, lenses tinted to eye-makeup-like delicacy.

Even when she was Jacqueline Bouvier, Mrs. John F. Kennedy had a pair of signature spectacles. Very personal signature. Because of the extraordinary width of her eyes, this became necessary: custom-made frames with some extra width across the nosebridge. . . .

Wanted now: spectacles cases to hold not one, not two, but three pairs of eyeglasses—the minimum supply for the same kind of creature who carries at least three lipsticks in her handbag. . . .



THINNEST FRAMES IN TOWN—FOR THE CLEAREST EYES IN THE WORLD

Worn here by Caterine Milinaire, Vogue's editor of clothes for Breakaways: "seeing" glasses that seem to be what her whole generation now clamours for. Thin frames, eye-shaped. Some tint to the lenses—but not enough to obscure the eye. Versions of this frame are among the advances being encouraged by members of the Fashion Eyewear Group of America (or Fega, to their friends). . . .

AVEDON

What's new—and for whom? For the woman who hangs her spectacles from a length of cord around her neck, this: a handsome gold chain to do the holding. (We'd swear that one such chain had once been a watch chain.) Or invisible fishing cord (same kind now used to suspend earrings "invisibly"). . . . For the woman who hasn't one such: a monocle-lorgnette for menus; it operates like a wand. . . . For the woman who wants change: crystal clear plastic frames as round-eyed, wide-eyed, clear-eyed as they come. Or lacquer-coloured half-specs. Or butterscotch or fake wood in blond tones. Or frames of a plastic that might have picked up its wild print from the thinking of a famously print-wild fashion designer. . . .

Mouse. Grey-green. Sheer blue. Vaguely pink. . . . These lens tints are most wanted now. In stock or dye-able to order wherever you have your prescription filled.

BEAUTY bulletin

MORE FROM THE EYEDRESSERS ON SHARPENING THE EYE ...FACE LIFTING WITH SPECS

Revolutionary work for spectacles—as aides to General Washington, making the Geo. Washington peruke possible for ears set on the wide side. How? Place the specs' side-pieces flat against the ears, rather than above same. Ears stay close to the head—as long as you stay in the spectacles, that is. . . .

Supposing you hankered after several kinds of sunglass frames. What colour lenses to fill them with? Grey distorts colour least. . . . Brown, great toner-downer of ultraviolet rays. . . . Natural green, famously effective sun opponent. . . . Blue and pink, mostly cosmetic. . . . Yellow, to see through haze, define like a foglight; striking on motorcyclist Peter Fonda in the chilling film, The Wild Angels.

Said a U.N. lady to her ophthalmologist, "I can no longer catch the names of the ships going up and down the East River." Said her ophthalmologist to her. "Why do you *have* to see the names of the ships?" Said the lady, "Because I *want* to." . . . Clearly the need to add distant-vision lenses to an already present battery of specs is dictated by how much one wants to see. . . . If you prefer to play it vague, perhaps you don't require far-seeing glasses. . . . If you insist on getting it all straight, perhaps you do. . . .

Coming along: handbags with special sidecars for sunglasses, eyeglasses. One shoulder-bag has in its strap a spectacles slot.

There is a thing called "the cosmetic approach to eyeglasses." Has nothing whatever to do with lens colouring. Has, on the contrary, entirely to do with the shaping of frames; with built-in distractions or compensations devised to put the face into better balance. According to the theory—which has its disciples across nation—faces can actually be much improved by the wearing of specs. If the nose is a long story with a pinched-appearing bridge, a design across the frame bridge does a foreshortening job. A downcast mouth is said to be cheered up immeasurably when the spectacles' end pieces are of heightened design. And a small, tight mouth looks more generous if the frames are *not* bold, dark, heavy, but instead are chosen from paler, slighter varieties. Et cetera. . . . The theory, a copyright worked out on sketch pads, is called "prosopic analysis." . . .

Keep your eyes peeled for this makeup news: a new kind of liquid eyeliner that goes on easier than most; stays on without smearing; delivers gloss while it draws the line; and, at take-off time, handles a neatnik new way. A few gentle strokes with the pad of your finger cause the liner to peel off, like rubber cement, leaving the eyelid clean, lashes unsticky. Excellent stuff for "sealing" fake lashes to the real ones. . . .

"Like driving with a dirty windshield," said an optical man of soiled glasses. Antidote: specs-cleanser purse spray.

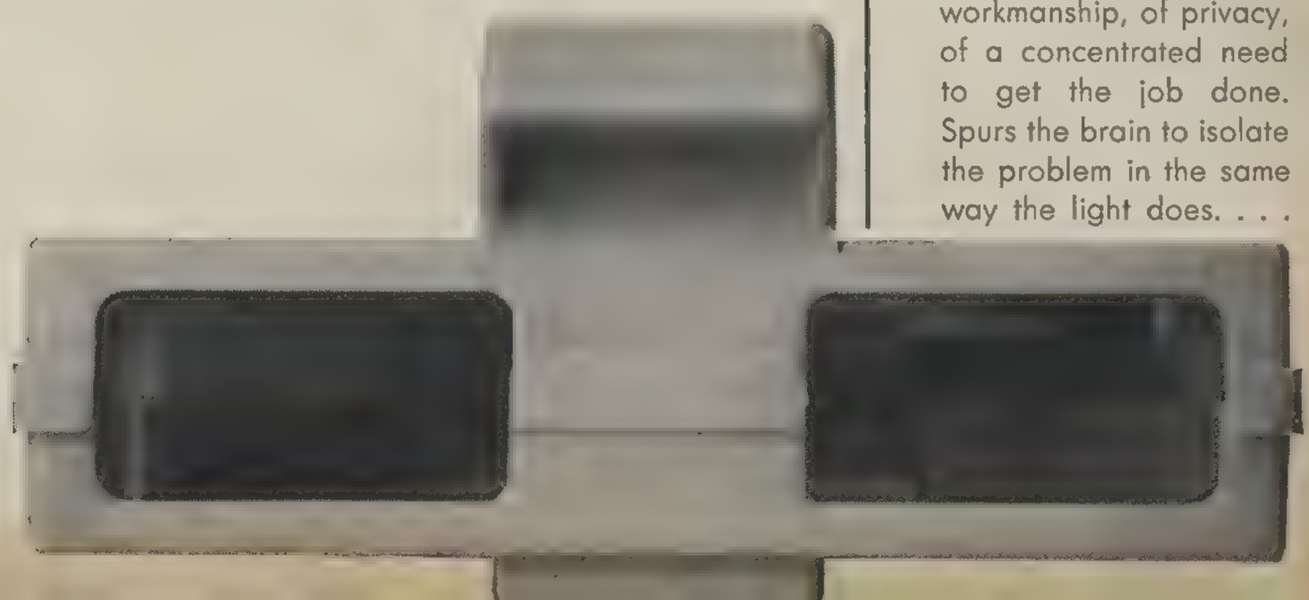
SPECTACLES COLLECTOR, SEEN HERE IN HER SMALLEST, NEWEST PAIR

Dressing Bibi von Winkelhorn, a young Vogue fashion hand whose out-size glasses are rather notorious: spectacles of the new in-miniature persuasion. Butterscotch-framed, mouse-lensed, they join a collection of Winkelhorn glasses that also do headband work, holding back her magnificent shawl of taffy hair. Ones here identical in all but colour to the specs her colleague, Caterine Milinaire, wears on preceding page.

AVEDON

Ideal seeing: when light is uniformly bright. Theoretically, white furniture, white rugging, white floors, as well as a white paint job. Practically, such a room is psychologically unbearable. Needs brightness contrasts. Something coloured, something gained. (Which may be an argument for tinted lenses anywhere.) . . . Some people perform best when their chore is lighted by a short fluorescent light against a dark-allover background. Gives them a feeling of workmanship, of privacy, of a concentrated need to get the job done. Spurs the brain to isolate the problem in the same way the light does. . . .

"Pupilometer" below—a new precision instrument giving specs more attractive, wearable fit—measures eye-to-eye width.





MADAME PHILIPPE LEROY WEARS

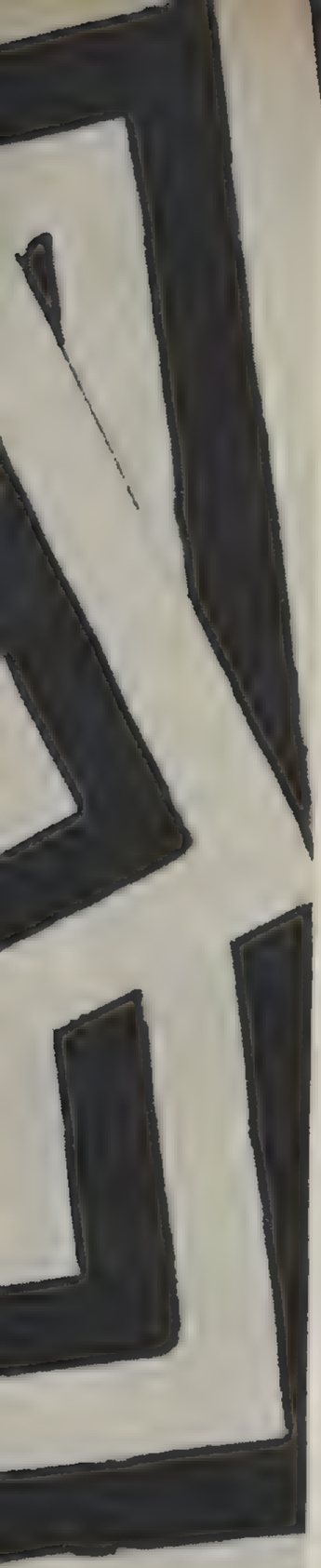
KNIT WITH A NICK

The knits, American; the place, Rome; the beauties, French, Italian, American; the look, young, adorable, now. And it all begins with Madame Philippe Leroy, wife of the French actor, above and right, in nicked knit at the Leroys' colonnaded villa. Pleat-nicked pants, above: Grey-black-white plaid to the knee—then a nick of pleats to the ankle. Wool knit pants and white knit turtleneck sweater by Gino Paoli. Top, about $23; pants, about $40. Henri Bendel; Gus Mayer; Marie Leavell. Timex watch; Ben King band: Bloomingdale's. Bonnie Doon socks. Nicked skirt, right: Grey flannel nicked wide open to show a boldly striped turtleneck maillot beneath; yellow, purple, red, and green, knitted in row-on-row stripes. Small nicked skirt by Sloat, in Hockanum wool. About $25. Orlon maillot by Alberoy. About $35. Both, Henri Bendel; Frost Bros. Berkshire Orlon knee socks. Evins brogues: I. Miller. For shops in other cities, see page 60. Coiffures these ten pages: Walter di Castelli.

NORMAN PARKINSON







Small look, small flare—the quick kick of knit, great with the now-look of Nicoletta Machiavelli, twenty-one, starring, as Nicoletta Rangoni, in her second film, *Kiss the Girls and Make Them Die.* Small-flare dress, left: Snug black top, short white skirt—banded with stripes. A wool mark knitted dress by Cabot. About $50. Altman's; Wanamaker's, Phila.; Jordan Marsh, Florida; Hudson's. Hattie Carnegie earrings. Schiaparelli stockings. Both, Lord & Taylor. Capezio shoes. Small-flare skirt, above right: White wild flowers on red, the briefest kick beneath

NICOLETTA MACHIAVELLI WEARS

a sleeved, small, white turtleneck top. Sweater and printed skirt by Catalina, both in wool knit. Top, about $13; skirt, about $17. At Best & Co.; Wanamaker's, Phila. Timex watch with a Ben-King band. Small-flare smock, right: All innocence and white crochet—the sleeves long, the skirt short. Wool dress by Tavaris-Murrell. About $120. At Bergdorf Goodman; Montaldo's. Schiaparelli stockings. Golo shoes. Both pages were photographed in the art-filled apartment of Barone and Baronessa Giorgio Franchetti in Rome.



NORMAN PARKINSON



KNIT WITH A QUICK KICK

Snug as a small boy's, ruffled with lace: the B.P.C. suit. Now-rage with pompon knee socks, brogues—and hair drawn back, as Nicoletta Machiavelli's is, in a young Jacobite's peruke. Heather tweed and knit, left: White lace spilled on heather—the knit-panelled cardigan and Shetland sweater snugged by a quick-kick skirt. A wool mark suit by Pendleton. Cardigan, about $26; sweater, about $13; skirt, about $15. Wallachs. Brass-buttoned suède, opposite: Out-and-out lace ruffles—torrent of white on a ginger suède jacket short as a Highlander's, a quick-kick skirt. Buck suède suit by Highlander. About $110. Bloomingdale's; Woodward & Lothrop. Both pages: Malbé shirt; about $19; to order at Bloomingdale's. Adler socks. Shoes by Evins. I. Miller. In the background: Barone and Baronessa Giorgio Franchetti's apartment.

NICOLETTA MACHIAVELLI WEARS

KNIT WITH THE BONNIE PRINCE CHARLIE SUIT

NORMAN PARKINSON





Lace-ruffled sweaters with young-pretender looks—and with Romina Power, the late Tyrone's daughter, who at fourteen is starring in *Ménage Italian Style* and *How I Learned to Love Women.*

Lace-ruffled ivory, left: Wide-ribbed knit and corduroy—the clannish touch of shirt-frills, sporran. By Boe Jests. Wool turtleneck top, about $18; skirt, in Cone cotton, about $18. Bonwit Teller; Neiman-Marcus; Hovland-Swanson. Scottish Products sporran. Berkshire Orlon socks.

Lace-ruffled green, above: Mist-pale green—rib-knit frilled by lace; tweed fling plaided in navy, white. By Sportempos. Wool-and-fur-fibre sweater, about $14; wool mark skirt, about $18. Altman's; Wanamaker's, Phila. Bonnie Doon Orlon knee socks.

Lace-ruffled beige, below: Warm, toasty colour—knit clanned with a flared skirt of windowpane checks. By Villager. Wool top, about $12; green-paned wool skirt, about $18. Best & Co.; I. Magnin.

Wool with lace and breeches, right: Ruffle of lace, ruffle of wool on camel wool knit; young-pretender breeches in camel-red-navy plaided wool. By Evan-Picone. Top, about $15; breeches, about $23. Altman's; Hudson's. Mary Grey Orlon knee socks: I. Miller. This page: Lederer pouch bag. Both pages: your own lace; Golo shoes. In the sunny background: architect Giulio Coltellacci's apartment.

ROMINA POWER WEARS KNIT WITH LACE RUFFLES



MADAME PHILIPPE LEROY WEARS KNIT WITH FAKE-FUR COATS

Blowing hot when cold: piles of fake fur, the drift over bare-armed knits—worn, both pages, by Madame Philippe Leroy. Poplin and fake fur, opposite: Deep furry lining, brown under beige, warm-up for a grey knit dress. Coat by LaSport, of Avril and Fortrel poplin lined in Acrilan and Dynel by Glenoit. About $55. Lord & Taylor; Himelhoch's. Sacony suède-belted wool dress. About $30. Altman's; Himelhoch's; Sanger-Harris. Jules Racine watch. Etienne Aigner band: Lord & Taylor. Knee socks by Bonnie Doon.

Suède and fake fur, left: Bristling with warmth, a shaggy beige drift cinched close with brown suède. By John Paul Goebel for Aventura, of Orlon and Verel by Borg. About $60. Lord & Taylor; Joske's Houston; and Best's Apparel. Leather and fake fur, above: Ruffed and drifty, a beige long-hair drawn snug with a leather thong. By White Stag, of Dynel and Verel by Borg. About $60. Lord & Taylor; Frederick & Nelson. Socks by Berkshire. Both pages: Hansen gloves.

NORMAN PARKINSON



Janet Lyle

in chrome yellow...
the new blaze
for autumn

The bright, strong blaze of chrome yellow—
in a suède-y coat, a brace of sweaters,
to light up any autumn countryside....
They're shown in London, on a young
Scottish beauty, Janet Lyle.
Recently, Miss Lyle and Maggie Keswick
started Annacat, a ragingly successful
boutique in London; they're
now dressing some of the prettiest girls
on both sides of the Atlantic.
Chrome-yellow three-quarter coat, left:
single-breasted closing, small collar;
sleek brown ottery-looking lining. By Naman
Rainwear, of Comark suède-like vinyl;
lining of Alamac's Dynel and
Verel. About $60. At Altman's.
Chrome-yellow cashmere, right, in a pair
of smashing sweaters: a pullover
with rolled loose turtleneck;
a double-ply pullover with cable
stitching in front—Miss Lyle wears this
knotted around her shoulders. Both by
Braemar; turtleneck, about $35; cable-stitch,
about $40. At Peck & Peck; Neiman-Marcus;
Roos-Atkins. Cadoro gilt rings at
Bloomingdale's. Both pages: Schiaparelli
watch, yellow vinyl band: Henri Bendel.
Coiffures: Michael at Leonard.

NORMAN PARKINSON





THE UPSWING YOUNG

• LORD AND LADY ELIOT'S NEW SWEEP IN THE CORNISH FAMILY ESTATE, PORT ELIOT PHOTOGRAPHED BY HORST

BY VALENTINE LAWFORD

Five years ago, when Lord Eliot was twenty, his father, the ninth Earl of St. Germans, made over to him the Eliot family seat, Port Eliot, in Cornwall, with its estate of seven thousand acres. Three years later, on becoming engaged to the Honourable Jacquetta Lampson, daughter of Lord Killearn, Lord Eliot gave a party for his tenants, a house party for forty-five of his friends, and an evening party for a hundred more, to celebrate simultaneously his forthcoming marriage and the four-hundredth anniversary of his family's ownership of the property that bears their name.

All of which seems to have about as little relevance to real life as the opening of a nineteenth-century three-decker novel.

The setting is almost a caricature of the conventional association of the aristocratic with the privileged and the romantic. Port Eliot is a grey stone mansion with battlements, a former mediaeval priory, lying in the shadow of a soaring Romanesque church on the site of the pre-Conquest cathedral of Cornwall. It contains an enviable collection of inherited (Continued on page 153)

THE SPIRIT OF PORT ELIOT Lady Eliot in the hall, *left,* shouldering an eccentrically crooked walking stick, with, in back of her, red shields mounted with the arms and armour of an Eliot heir who died in the Crimean War. *Above:* Lord Eliot in a Regency-Gothick side door of the hall. Above him hang eighteenth-century family portraits and a stuffed otter.

THE COLOUR OF PORT ELIOT In the pearl-pale smaller drawing room called the Saloon, *above*, one of several family portraits by Sir Joshua Reynolds. This one: Jemima, Marchioness Cornwallis, with her son, Lord Broome. Below it, turquoise-bordered Minton plates. To the right, a Reynolds conversation piece. *Right:* View from the long inner hall into the crimson Morning Room. Black portrait busts, one of William Pitt the Younger, flank the door. In the foreground, red poppies and blue lupins flare in the dim hall. *Below, left:* Lord Eliot in the damask-walled Morning Room, in front of a rare, early Reynolds landscape view of Plymouth. To the right, a frame filled with family miniatures. *Below, right:* Lady Eliot with the Labrador, Stick.

HORST





TREASURES OF PORT ELIOT Lord and Lady Eliot, *left*, at the table in the dining room set with silver from the abundant family collection, which includes elaborate presentation pieces given to earlier Eliots, for instance, by the estate tenants as wedding presents. The century-old Irish linen cloth on the table was used by an Eliot who was Lord Lieutenant of Ireland. *Above:* The great drawing-room, designed by Sir John Soane with, over the chimneypiece, left, a Hoppner of William Pitt the Younger. *Below, left:* A parade of busts of Roman Emperors in the Orangery designed by Soane. *Below, right:* A still life of family silver dominated by an early Victorian salver with the coat of arms of the Earls of St. Germans.

HORST



THE ELIOTS OF PORT ELIOT In the red-walled Morning Room, Lady Eliot, *above*, her delicate face as pale as an Ingres against the crimson walls. *Left:* In the Round Room, Lord Eliot sorting the enormous accumulation of family objects and treasures. Among his unexpected finds: a thirteenth-century, illuminated French missal and a manuscript by Charles I.

HORST

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Cannes: 2 legs make 1 great look—the pants-tailleur.

Pants, plus jacket; the look that runs fashion all over the world—Côte d'Azur no exception (right). The best cut possible—hipsters flared exactly—to the centimetre—right. Violet linen. $57. Nippy white ribbed cotton (below left), $50. Bi-colour, black and white crêpe, below, $32. From one of the busiest boutiques on the Croisette strip, André de Blausse, Grand Hotel. . . .

ORATOR WOODWARD





New York: James Dean lives on! Who could ever doubt it? And it's the huge, door-sized photograph poster of him that has to be kept out of sight, brought out only by demand—because the demand is so great for it at the Paperbook Gallery, 399 Sixth Avenue. More of their grunchy-hot, rapid-selling posters—nostalgia department; Marlon Brando (in *The Wild One*), Bogie (in *Casablanca*), "The King" as Rhett Butler. Each $1 plus tax. (But no checks accepted . . . cash please.) . . . ***Rome: "It's become a seaport."*** Boys and girls have ransacked the Unione Militare—the shop where sailor uniforms are sold. Now all are wearing identical brass button pea jackets. I counted twenty this morning on the Via Condotti, and as usual, a guessing game goes on when you see them walking from the back. . . ."

New York: The amoeba-ing boutiques. It's sort of the idea that, if you have a good thing going, it can only be better multiplied. . . . T. Jones, the smart, canny shop on the corner of 62nd and Third, has branched out to 15 West 57th Street. The same sort of whistle-sharp clothes in absolutely delectable fabrics, here too. . . . Capezio, the dancer's dream shop at 49th Street and Broadway, with the fashion business of crazed, great leotards and shoes at 61st Street and Broadway—now tossing the whole salad together in yet another boutique, three levels deep—at 177 MacDougal Street, off Eighth Street. . . . The Village is big for amoeba-ing. . . . The Shed House (184 W. 4th St.), that cramped, congested hangout for boy-girl gear, now expanded to include another Shed House, 51 Greenwich Avenue. . . .

New York: The tale of a new talent and the boy tycoon.

It was at Yellowfingers that they met (right). Jennifer Story, just out of Parsons School, starting her first apprentice-designer job; and Joel Schumacher, wise as an acre, out of Parsons one year, already fashion-design consultant to all the Revlon empire. Luckily Jennifer had on her first creation for Ulla Inc.; a pants-tailleur—camel's-hair jacket, blue, camel, pin-stripe pants; $90, Splendiferous, 1312 Third Ave. . . . In the midst of the bustly crowd of this busy bistro, they made their own little island—quietly quaffing their brew—and talking about THINGS! . . .

JACK ROBINSON









The double bill: The tale of the aspiring model. Mostly, Diane Burden (above and left) flies the skies—the prettiest of all stewardesses? But on the ground at 60th and Third (she's a Yellowfingers habitué, too)—Diane dreams of a little modelling on the side. . . . One advantage of travelling, the fawn twill pants found in Paris: Grande Maison. . . .



Milan: A visit to the casa of Ken Scott, the house of glorious colour.





Prussian blue, lacquer red, English lawn green—the flags of a flower field—iris, nasturtium, goldenrod, rose, poppy, peony. Of course, Ken Scott lives surrounded by living colour—after all he's the designer of some of the most colourful clothes in the world today. There he is—the boy who started way back in Fort Wayne, Indiana, and made it as Mr. Famous International in Milan . . . first with his glorious printed fabrics, now with the clothes he designs and manufactures from them. His casa is a procession of cool, light, high-ceilinged rooms opening on flowering terraces, balconies . . . perched on top of the serious business of the factory. Enter the cobbled stone courtyard, climb the cool dark stairs . . . do come in. Directly above: Ken Scott, silhouetted against one of his green silk-skirted lamps in the library with lamé printed walls. Above right: Espresso time in the salon—the walls painted a deep Prussian blue; black, white spotted cowskin rug strewn over spring-green painted wood floor. The robin's-egg blue brocade sofas strewn with chartreuse silk pillows, guests. . . . Above to the left: Maria, a Ken Scott assistant, in his beautiful pink-violet flower-garden-printed flippy dress. Above centre: Close-up of silk scarfs with which Ken skirts almost every lamp and ceiling fixture—romantic diffusion.









JACK ROBINSON

Above, below light: Maria again, this time around in a bloomer suit bursting with nasturtium, dahlia, and green sprouts printed on black jersey. Above right: The dining room—like being right in the midst of a field of flowers.

Close the bright blue door to Ken Scott's casa, quickly down a flight of stone stairs, turn the key in an inconspicuous door, hurry through an orange-lacquered sitting room (it's the housekeeper's casa), out through a black-lacquered door. There you are in a white-walled office . . . for this is the back way to the Ken Scott factory. And away it goes, up and down little flights of stairs, offices, corridors, studios, workrooms, show rooms, the big busy factory loft, all high-ceilinged, painted white, sunlit. Hung on walls here and there: the originals of former famous Ken Scott prints—as beautiful as any romantic picture collection. And in every window or balcony, a healthy flowering shrub or tree—Ken Scott has a green thumb in more ways than one. Ken Scott fashions are everywhere. In New York: Lord & Taylor; Bonwit Teller; Henri Bendel; Bergdorf Goodman; Splendiferous. . . .

Now, let's visit the factory of the Scott casa.







Above: It's sunny cheerful—bright white rooms shot with bolts of colour. Above left: Ken hands the way around a silk print pattern. Left: The quiet, skylit studio where everything begins. Right: The classic designer-manufacturer business—fitting the dress. . . .







More on next page

VOGUE'S OWN BOUTIQUE *Continued*



Above: No it won't bite, it just likes to make light. The shiny chrome lamp that looks like a locked jaw, $22, and its friend, the warm, glowy globe, $55, are a tiny part of the scene at The Centro Fly Casa, right, where everything is cool and spacious calm-beige, black, white, chrome . . . and the escalators are lacquered orange. . . .





Above: Pop Art plastic sculpture with movable parts, in the best colours—sharp red, ditto white, black, green, blue. . . . Only thirty of a specific design are made, then the mould is destroyed. $40 each. Left: black lacquer, Cordovan brown leather, petal-brimmed lamp, designed by Gae Aulenti for The Fly Casa, about $90. . . .

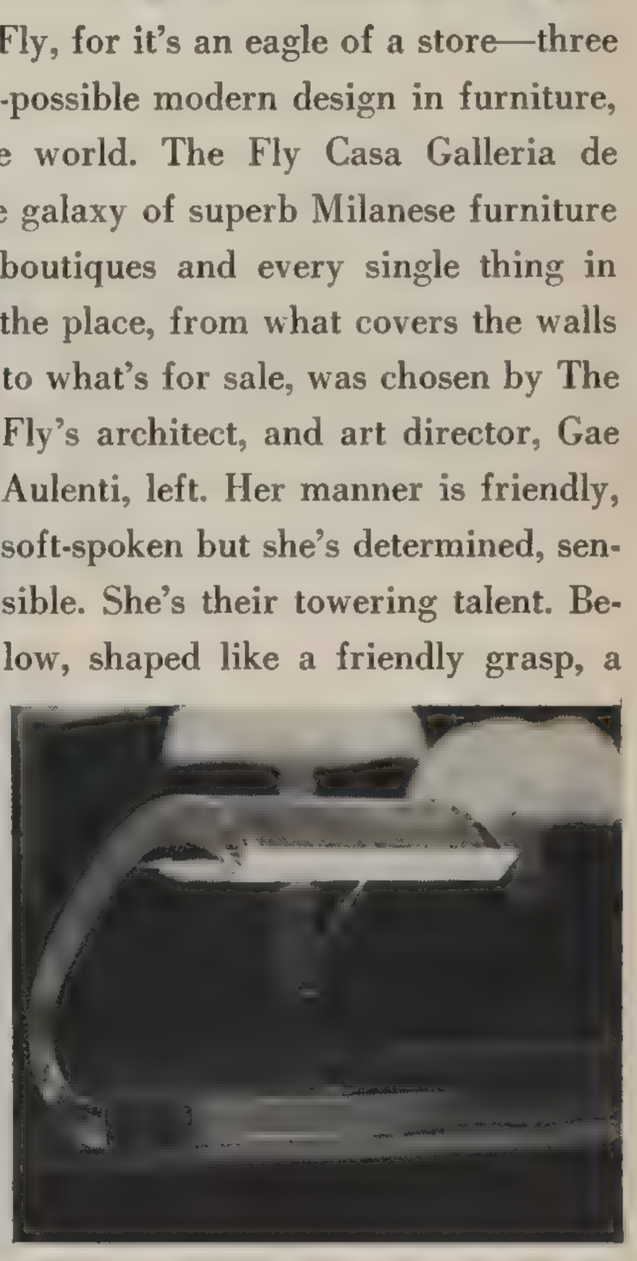
JACK ROBINSON

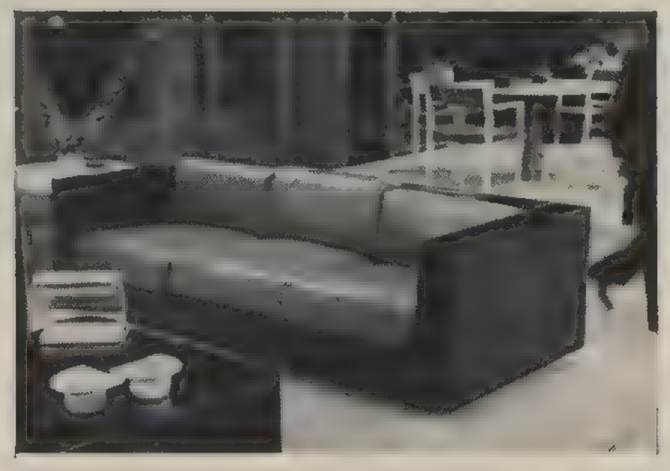


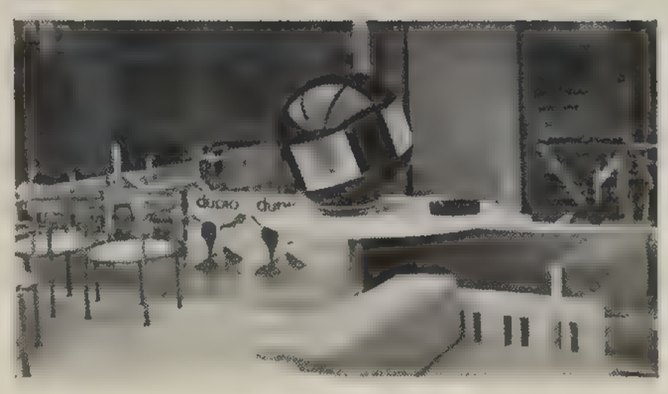
Milan: A visit to the Centro Fly Casa the house of glorious design

Ours is not to wonder why it's called The Fly, for it's an eagle of a store—three wide-flung floors filled with the best-of-all-possible modern design in furniture, lamps, objects—from everywhere in the world. The Fly Casa Galleria de Cristoforis, 7, is a big new addition to the galaxy of superb Milanese furniture boutiques and every single thing in the place, from what covers the walls to what's for sale, was chosen by The Fly's architect, and art director, Gae Aulenti, left. Her manner is friendly, soft-spoken but she's determined, sensible. She's their towering talent. Below, shaped like a friendly grasp, a lucite lamp glows all over with cool refracted light. $95. Left, a sophisticated squuussh of a sofa framed all round—almost a foot deep—with gleaming black-lacquered wood; the cushions, Cordovan brown leather. About $500. Left, a corner of a floor, including a giant way to light up the scene—a black lacquer lamp, swivelling like some great beacon at sea. $400. (Some American designs are at The Fly, too—Dunbar sofas, Laverne chairs. . . . And the only fabrics sold by the yard come from Falconetto, where Ken Scott is the designer. . . .)









Milan: Where grown-up children can lose their senses—and waistlines . . . to the most ravishing cakes, pastries, candies, chocolates, ice creams—ahh!! Sant Ambroeus, Confetteria is under the arcade of Corso Matteotti. Try to wangle a visit to the vast subterranean kitchens where everything is baked and whipped; room after room of spanking, washed-clean wood; the ambrosia—a good old-fashioned pure-butter-chocolate-bread aroma. . . .

Yards of splendidly coloured, patterned, cotton squares—to put next to the fork, to tie around a coif, a neck, a bottle of wine—fifty cents a scarf. At both Standa and Upim—the famous Italian five and dime chain stores. (Ken Scott buys these squares by the carload.) . . .

Paris: Emmanuelle Khanh rides again!

That sharp shooting Mme. Khanh with her dead accurate aim on fashion . . . ! She's rat-tat-tatted out a series of wool flannel hipsters, splattered with spots of contrasting colour, knifed with inverted pleats (right). For Cacharel. Each, $28. 3rd floor, Bloomingdale's, 59th St. . . .





The Green Mountain Boys

(Continued from page 109)

well, nevertheless, starting with Eugene Goossen, and later with Lawrence Alloway.

One of the curious things about this history is the way so many of the tough guys who have come into contact with Bennington seem to have fallen desperately in love with the situation, not as a casual liaison, but with undiminished intensity and devotion. They keep coming back. Newman, whom Feeley first met in the forties, has been a recurrent visitor ever since, and another substantial influence. In the same way, David Smith fell into the habit of dropping in frequently, especially after his friend Noland came to Bennington. In fact, Smith died in an auto accident during one of his weekend visits.

Obviously, when Noland moved to Shaftsbury, he was not going to the end of the world. He had been looking for a place in the country; as much as he belonged in the city, he preferred to feel that it was a great place to visit, especially after seeing the way Smith lived at Bolton Landing. Smith first took Noland to Bennington. Noland returned when Feeley did a show of his work. Later, he decided to settle there because he felt that life would be less lonely than it would be someplace in the middle of nowhere. After searching for a while, he acquired the Frost farm in 1963. He did not go to Bennington to teach, although the college wanted him to. He has stayed on the edge of the scene there, moving in and out as he chooses, on a purely social basis.

Soon after, Olitski came to Bennington for reasons similar to Noland's, but also because he was offered an attractive position on the faculty. He has had plenty of company there. A bit later, Tony Caro, the most important of the lively new crop of British sculptors, was invited to teach at the school (like the Olitski appointment, Greenberg's idea). Caro has been a part-time resident ever since, in his case commuting between Bennington and London, roughly every other semester. When he has been away, he has been replaced by his English students, Philip King last year, and Isaac Witken. Other members of the faculty include the English painter Peter Stroud, Stanley Rosen, who teaches ceramics, and Vincent Longo, who teaches graphics.

It is obvious that Greenberg has had more than a little to do with all of this, and the real hook for the Bennington art colony, if you can call it that, is the underlying sense of his presence, even though his visits are actually rather widely spaced. His curiosity and his direct, no-nonsense human approach to people and situations make him both accessible and, in a way which is not easy to describe, a tangible force; there is no alternative to intense interaction with Greenberg. As a result, he has more than a few enemies, and some of the most loyal friends anyone ever had. In the view of some of his harsher critics, Greenberg is a dictator, or the pope of a new church; he has even been accused of telling these artists how to make their paintings.

Actually, Greenberg's uncompromising conclusion that only one way has emerged of working out of Abstract Expressionism to a new kind of open, direct, free, abstract colourism, through the technique of staining paint into raw canvas, has reinforced the development of a number of major painters and produced an important new school of art. This is the real key to his rôle: He functions as a kind of father figure to these artists, reinforcing their position and articulating the philosophical basis of the work (not literally—he refuses to write about "his" artists).

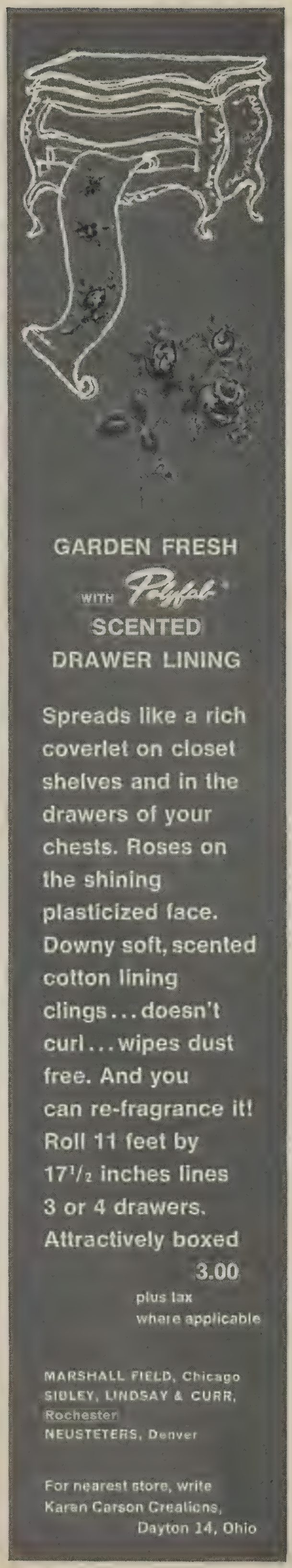
In any case, the staining technique was not a gimmick, or a pat formula. It permitted Noland (and Louis—they fed each other ideas) to work out of the dilemma created by the Abstract Expressionists, who both invented and exhausted the possibilities of action painting, of thick juicy colour, of spatial complexities, of the bold gesture, of apparent emotional intensity. Inclining toward the precedent of Newman, Rothko, and Still (rather than De Kooning and Kline), for whom the picture was a field of spatial resonance more than an arena of kinetic activity, Noland and some other painters became involved in a new kind of geometric abstraction, simple and clear in structure, in which the pure properties of colour displaced formal interplay as the basic issue in painting.

For Noland, the picture has become an object of contemplation instead of a physical exercise. The matte surface, which results from plastic paint soaking into unsized canvas, eliminates extraneous tactile sensations which might mitigate the purity of the interaction of colour in his paintings. Furthermore, he intractably restricts himself to what he calls self-cancelling structures, rigid schematic arrangements which automatically exclude any possibility of involvement in distracting arbitrary formal decisions. Despite these limitations, his paintings do not remain cool and inexpressive, like those of some of his younger contemporaries. His sensual involvement in colour, operating at a deep level of feeling, generates a kind of lyricism which transcends the formal discipline he imposes on the pictures.

Using related techniques, Feeley and Olitski came to quite different conclusions. Feeley's most familiar image builds from a regular curvilinear shape, in which enclosing bands of colour turn in and out, implying something organic, in spite of the inertness of the surface and the unmodulated clarity of the colour, as if rectangles were trying to come to life. More recently, he translated his preoccupations into sculptures, children of his paintings; in them, flat intersecting planes, still regular, undulate in three dimensions. The tall ones are very feminine in aspect.

Olitski's earlier work was curvilinear too, but never sys-

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The Green Mountain Boys

(Continued from page 151)

tematic like Noland's and Feeley's. For him, there was a tension between the enclosing rectangle and larger or smaller masses of irregular colour which crowded one another, seldom touching, but always aware of the potential of contact. More recently, he has experienced what one calls a breakthrough nowadays. Abandoning the staining method, he has begun to spray colour on his pictures, building up a complex mass of lush, variegated colour, from which line and shape are absent; he has completely eliminated the formal scaffold which has played a part in most other abstract painting until now.

The fact that Tony Caro is a sculptor and uses fabricated metal instead of more anonymous materials would seem to isolate him from the painters. However, they have a great deal in common. He uses industrial materials as the simplest route to pure geometric forms; painting them suppresses their functional origins and introduces colour as an essential factor in a manner which is not so distant from the Bennington painters' way of thinking. Furthermore, his approach to formal problems is as revolutionary as theirs, and he has altered the premise of sculpture as much as they have taken off in a new direction in painting. Until now, monumental sculpture has largely been conceived in terms of the human figure relating to the ground. Caro has broken loose from the conventional resolutions of perpendicularity and gravity. His forms flow along the ground or rise on diagonals in a manner which one might say has freed him from the figuration implicit in abstract floor sculpture up to this point.

One can see how common goals and a shared language generate a kind of community spirit among these artists, but this alone does not account for an intangible flavour which colours life in Bennington. This brings us back to something about the presence of the college which also touches all of them.

It's not easy to pick up the special quality of the Bennington ambience at once. Externally, the college seems rather diffuse. The buildings are spotted around in a haphazard way on huge expanses of lawn, on a high plateau which looks out on the ever-present hills; for the most part, they don't look like conventional college buildings. There seem to be very few people around, given the spatial scale of the place, but, for that matter, the school is not big, only three hundred and forty girls.

In search of an explanation for all this, I asked both Newman and Greenberg why they felt such affection for Bennington, and their answers were almost echoes of one another. In both cases their sentiments go back to their first experiences with Paul Feeley; they both talked about his enthusiasm and what they both called his open attitude. His efforts progressively stimulated an appetite for art at Bennington. Greenberg feels that the art program has now taken the lead among campus activities. Literature predominated ten years ago, he says, but the change came about partly when contemporary painting became more interesting than poetry, and mostly because of Feeley's efforts.

But then, more than anything else, there are the girls. "It's the craziest place in the world," Newman says, "but the girls who come out of Bennington are fantastic." He believes it has something to do with the nature of the relationship between the faculty and the students. (Small classes, permissive encouragement, and a certain esprit.)

Greenberg says: "Bennington girls make the best audience I ever had. They are attentive and quick; they catch you out in contradictions and are not afraid to argue. They could take any amount of internal talk without losing interest." I asked what he considered their special qualities, and he answered that they are intense and wide open. These words keep coming up. Artists and others who are accustomed to dealing with new ideas find many faculty people and students inflexible and inaccessible.

This was my impression too. Their intensity becomes almost frightening. They throw themselves into everything, and when they come out of Bennington they all dance, act, paint, write. Yet they are not really bohemians, in the sense that they are not involved in rebellion against anything or in proving something, unlike some girls at other schools. Greenberg says that Bennington alumnae have a lower divorce rate and a higher birth rate than any other comparable college group. They do seem to settle into family life, along with their varied talents, and not many of them achieve prominence in the way that Helen Frankenthaler has. (Greenberg's awareness of such facts shows something of the extent of his attachment to Bennington.)

At any rate, the girls are informal and easygoing. If they are less disciplined intellectually than some others, they are responsive to the creative temperament and somewhat in awe of it. Of course the artists do not find this kind of environment too hard to take.

Driving back into Bennington, struck by the contrast between the town and the transplanted suburb I had just left, I wondered what the townspeople make of all this. Apart from whatever image they might have of the college and its crazy girls, they have probably become aware of the presence in the neighbourhood of people who are said to be celebrities. They probably also take for granted a certain amount of shenanigans coming out of the hills to the north of town, but I'll bet they don't really know that, for the second time in two hundred years, local history is being made by the Green Mountain Boys.

The Eliots

(Continued from page 141)

paintings, including at least one authentic Rembrandt, ten Van Dyck grisailles, and a score of family portraits by Reynolds. It is cushioned in lawns and beech groves, cupped in parkland dotted with cattle and coverts crawling with game, surrounded by the kind of limitless, luxuriant farmland that has an equal attraction for the agriculturist, the sportsman, the landscape painter, the poet, and the snob.

As for Lord and Lady Eliot, Jane Austen would have been hard put to it to invent a pair whose qualities, listed in the abstract, better entitled them to grace just such an inheritance. Both are young, intelligent, sensitive, articulate, and hospitable. Both are more than good-looking enough for fiction. Yet a closer view of the Eliots and Port Eliot reveals much, too, that is as genuinely a part of the jumble of present-day England as football pools and "new towns."

Dressed in a grey turtleneck sweater and narrow, wrinkled, white trousers, with a cigarette between his lips and quite possibly two more tucked over his ears, Lord Eliot meets his guests at Plymouth Station in a nondescript little car, tosses their bags, unstrapped, onto the roof, beds down his Labrador, Stick, on more than half the back seat, and to the indignation of the drivers of infinitely more lordly vehicles, passes them all on the road, since inside the nondescript car he has installed an exceptionally powerful engine.

He wears his hair rather long, because that is how he likes it. Sometimes he grows a beard. Even in his relatively beardless periods he looks like a debonair model for Romney or Raeburn who, having been to a successful party on the night before, has slight circles under the eyes and hasn't had time to shave for the sitting. He is coolly assured, easy to talk to, pleased if anyone is interested in his possessions, about which he is informative without being boring. His fortunate disposition, one fancies, is accurately reflected in his face.

Of Lady Eliot's beauty one needs nerve to write. The least one can say is that the chance curves of her bronze-blond hair are as classic as the curves of her neck and chin and cheekbone. The mysterious ripeness of youth hits one fair and square whenever one meets a glance from her grey eyes.

Two years younger than her husband, she is more taciturn with strangers and has a way of vanishing upstairs if she doesn't feel that her presence is indispensable. She seems to corroborate Nietzsche's dictum that the individual is the sum of all previous lives; from which it would follow that the later one is born, the greater one's store of accumulated experience. In other words, the younger, the older. One wonders what Reynolds would have made of her. After almost two years as mistress of Port Eliot, she seems almost as enduring a part of its ambience as any of the portraits of her predecessors watching her from its walls.

That regiment of imperturbable women might raise an eyebrow at one or two aspects of their former domain today. The great house, where just before the First World War the total indoor and outdoor staffs numbered thirty-seven, now gets along with a butler-factotum and a cook.

The stables, designed by Sir John Soane in the Gothick-Baronial-Tuscan mode, rarely see hide or hair of a horse. Dairy farm, duck farm, and pheasant farm are run as commercial enterprises. Priceless paintings look down, here and there, onto some pretty threadbare landing carpets. An overgrown yew tree blocks the windows of the colossal Round Room, built as a library but serving as a storeroom for outsize Victorian bric-à-brac under dust sheets.

In the principal living room in use today the curtains are made from linen tablecloths acquired by an Eliot who was Lord Lieutenant of Ireland in the 1850's. The tablecloths were dyed and adapted during the Second World War by the American-born wife of another Eliot. Weekend guests are mostly accommodated in the smaller, more convenient rooms of the former servants' wing. And few of them, one suspects, are to be found on Sundays in the Eliot family pew, among the welter of Eliot monuments, in the twelfth-century church that looms across the not particularly close-mown south lawn.

Unrolled in the billiard room that is now the library, the written Eliot pedigree, incorporating the branch of the family which emigrated to Massachusetts in the seventeenth century (and eventually produced T.S. Eliot), overlaps both ends of the billiard table. The first Eliot to live at Port Eliot was an Elizabethan merchant-adventurer. His son, Sir John, known as the Patriot, was a leading left-wing Parliamentarian who refused to pay King Charles I's forced loan and died in the Tower of London. The Patriot's early eighteenth-century descendant married the natural daughter of one of George I's Secretaries of State by a remarkable woman called Mrs. Hester Booth.

Mrs. Booth, having started as a dancer, became the mistress of the great Duke of Marlborough, and ended as an astute collector of seventeenth-century Dutch and Flemish and Italian pictures, all of which she bequeathed to the Eliots at her death, along with an enchanting portrait of herself, pointing a toe, in harlequin dress.

The first Lord Eliot was an outstanding Tory politician in the reign of George III. As a youth he made the Grand Tour with the son of Lord Chesterfield of the Letters. A friend of Dr. Johnson, that Lord Eliot had some of his remarks quoted by Boswell, and provided his wife's cousin Gibbon, the historian, with a safe Cornish seat in Parliament. He was a lifelong patron of Reynolds, and a pallbearer at his funeral.

One of his sons was created Earl of St. Germans in the year of Waterloo. The third Earl married the granddaughter of the Lord Cornwallis who surrendered to Washington at Yorktown. Wellington sent him as envoy to Spain, where he negotiated an agreement known as the Eliot Convention.

The eighth Earl, the present Lord Eliot's grandfather, was a gifted wag and parodist, an acquaintance of Oscar Wilde and a Groom-in-Waiting to King Edward VII. The eighth Earl married Miss Helen Post of New York and Boston, and spent his later years planting shrubberies and gardens and cataloguing the family paintings.

In so doing, he was only following an ancestral pattern. There can rarely have been a family with such a passion for embellishing, preserving, and recording, even as they led full lives and remained open to all the impacts of their time. Hardly one Eliot for four centuries has not left at least a portrait of himself, his wife, and one or another of his children, by a famous contemporary painter. The memory of countless junior Eliots, too, is perpetuated by their letters, travel diaries, sketchbooks, miniatures, silhouettes, shoe buckles, locks of hair, albums of jokes or anecdotes, or newspaper clippings.

Apart from the Patriot, whose sombre, striking portrait in an embroidered nightshirt, finished a few days before he died in the Tower, hangs in Lord Eliot's clean-coloured modern study, the most memorable owner of Port Eliot was undoubtedly the first Lord. It was he who employed Soane as architect, and called in the celebrated landscape gardener, Humphry Repton, to smooth his estate.

Repton's manuscript "red book" of suggestions for the improvement of Port Eliot is, naturally, preserved. He would clearly have liked to abolish the "cathedral," but regretfully concludes that "its magnitude makes it impossible to be removed." Most of his suggestions were not adopted. But there is still a touching resemblance between the view of the park from the north front and Repton's pen-and-ink sketch of the same view as he proposed that it should be planted in 1802. It is only because the trees have grown rather more than he bargained for that one can no longer see that temple which he built to crown the prospect.

That is one of the many things that the present Lord Eliot plans to put right. In the meantime, his own improve-

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Name_____ College_____ What Degree_____

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Answer ALL questions in this section.

1. Write a profile of yourself. *(600 words or less)*
2. Write a beauty biography of yourself or someone you know well. Include full details about looks, diet, exercise (and this may mean tennis or swimming rather than more formal exercise routines), makeup, hair, fragrance, et cetera. If you think it relevant, name specific products used. *(500 words or less)*
3. Study the fashions in this issue. Which one do you like most? Which one do you like least? Explain both answers, designating page on which each fashion appears. *(100 words or less)*

Answer THREE questions in this section.

1. Suggest five names you think would be right for the full-page photograph and caption for Vogue's "People Are Talking About . . ." feature. Explain who each person is, why he or she is of current interest. *(300 words or less)*
2. Write a travel column for "Vogue's Notebook" about your home town or your college town. *(300 words or less)*
3. You are a copywriter assigned to prepare a fashion advertisement for a store to run in its local newspaper. Select any fashion from the editorial pages of this issue as the one to be advertised, and designate the page on which it appears. Write a headline for the advertisement and appropriate copy.
4. What kind of work do you want to do for Vogue? Be as specific as you can, and then explain your choice. *(150 words or less)*
5. You have $500 to spend on major additions to your senior-year wardrobe. Shop from this issue, and explain why the clothes you select are right for your life, why you want them, where you will wear them. After you have made your selections and designated each by designer's name and page number, specify shoes and accessories for each of your choices, but do not include their cost in your $500 total. *(500 words or less)*
6. Describe a college friend whose way of dressing is much admired and/or much emulated. Tell us how she explains her fashion philosophy and why the style she has created for herself is attractive and individual. Describe one or more costumes she wears that best exemplify her way of dressing. *(500 words or less)*

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PRIX DE PARIS RULES

1. Each entrant must be graduated during the scholastic year 1966-1967, but prior to September 1967, and must receive the Bachelor of Arts degree or its equivalent from a college or university within the United States.
2. Each entrant must send in the entrance blank on the opposite page, or reasonable facsimile thereof, by October 21, 1966.
3. No entrant may be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.
4. There will be a first- and second-place winner. The first-place winner will receive a year's job with Vogue as a Junior Editor and will accompany the Vogue Editors to Paris to cover one of the Paris Collections during this year. The second-place winner will receive a six months' job with Vogue as a Junior Editor. There will be ten Honourable Mention winners, each of whom will receive a $50 United States Savings Bond and top consideration for jobs on any Condé Nast magazine.
5. The 26th Prix de Paris consists of a quiz to be answered by all contestants, and a thesis which those who pass the quiz will be eligible to submit. Each entrant who is eligible to submit a thesis will be notified by Vogue by December 19, 1966.
6. Quiz and thesis will require answers to questions on fashion and beauty, and on non-fashion subjects (books, movies, art, theatre, music, personalities, et cetera).
7. The quiz appears above. Answers are due on October 21, 1966. Subjects for the thesis will be published in the January 1, 1967 issue of Vogue. The thesis will be due on February 6, 1967. Although questions in the quiz and thesis are editorial in nature and are based in part on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the competition.
8. Papers will be graded on writing ability, grasp of subject, general intelligence, originality, and demonstration of special talents.
9. All material submitted must be typewritten double-spaced on one side of the page, on paper not larger than 8½ by 11 inches. Your name and college, plus the quiz and question numbers, must appear at the top of each page. All material submitted becomes the property of The Condé Nast Publications Inc. and will not be returned.
10. The judges of the competition will be a board of Vogue Editors, and their decision will be final. Any dispute that may arise as a result of the determination of the contest shall be adjudicated solely under the laws of the State of New York. Judges reserve the right to hold personal interviews with the finalists before selecting winners. Winners of Vogue's 26th Prix de Paris will be notified by April 17, 1967.

El Cordobes

(Continued from page 115)

Cordobes's expense) getting over this.

Then in December El Cordobes flew home from Latin America to have his sword arm operated on. Every time a matador lunges in with the sword there is most of his weight behind it, and if the sword strikes bone the damage to ligaments and arm and shoulder joints can be considerable, and the pain can be exquisite. By last fall the right arm of El Cordobes was deformed in shape, and every sword thrust was a torture to him, his arm several times coming out of the shoulder socket. So he flew disconsolately back to Madrid to be operated on—an expensive four hours under the knife. Surgeons do not work cheaply on the killing arm of a matador like El Cordobes.

Nonetheless, the chances are that El Cordobes kept at least sixty per cent of what he earned in 1965, or at least $600,000, *after taxes*. Some of this went into property. He owns land near Córdoba, and talks of putting up hotels, but he does not exploit his name in the American sense. There are now El Cordobes dolls and other such junk, but not much of it, and he is not collecting on this, because Spain just is not set up for such exploitation.

El Cordobes did make two movies, but now he wants $400,000 for a third, and so there has been no third, although the other two were very successful—nobody in the film business in Spain can raise that kind of money. El Cordobes doesn't care. He says he hates the movies, only has been to two of them, both his own pictures, and they bored him. Movie making, he says, is too easy.

The money one can understand; even Manuel Benitez-El Cordobes can understand it, although the total figure is so enormous as to be incomprehensible. But he remembers when he travelled on top of freight cars, and then when he bought his first Volkswagen in 1960, and now he has a fleet of cars, some of which he wrecks occasionally. He remembers when he had no home—the road was his home. For he was orphaned at four or five and learned to beg, and to steal chickens and oranges to stay alive, and every *guardia civil* he passed would stop and search him, and sometimes run him in. Now his Córdoba ranch and his Madrid apartment, when he is there, are jammed with people, many of whom he doesn't know. Now when he dresses for a fight, *guardia civil* troopers stand guard outside his hotel room, permit no one to enter, and are very respectful calling out, "suerte, matador," as Manuel Benitez leaves for the arena.

But much of the time he still carries food in his pockets, and he remembers how, at first, when he was twenty-four (eight or nine years older than most novice matadors—it took him that long to find a manager who would put him on), he used to have a ham in his car and in his room at all times: "You know how some people have to travel with a companion or a girl? Well, I had my ham. I loved that ham."

He used to cut long thin slices off it, and taste them rather than eat them, and when the one ham was gone, he would go out and buy another. A ham was something he could trust. The rest of his life he couldn't trust—not before he became El Cordobes, and not after, although obviously he is getting used to it now. But that doesn't mean he understands it, any better than I understand it, or anyone else.

Because it is impossible, basically, to understand the entire phenomenon, many Spanish journalists call him neither El Cordobes nor Manuel Benitez. They call him El Mito: the myth. In the bull ring at first in 1960 there was merely insensate bravery. A boy who had passed through such misery that he was afraid of nothing, and who would, at times, simply stand there while the bulls endlessly tossed, smashed, and trampled him—and gored him, say, six times a season. He was, and still is, clumsy, with flat feet.

But when he broke one of the basic rules of bullfighting and planted his feet side by side and swung the cloth with his long elegant arms, his supple waist prolonging the pass beyond all

(Continued on page 156)

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El Cordobes

(Continued from page 155)

belief—then he was suddenly beautiful to watch. The beauty didn't (and doesn't) happen often, but it was there, and the bravery was there always. The gorgeous grin that shows every tooth in his mouth and can be seen from the topmost row and makes women want to eat him—well, El Cordobes, in the ring, had a lot going for him that can not be explained, and it can not even satisfactorily be described. He knew what the crowd was in the mood for. He knew instinctively what the bulls were in the mood for, and they obeyed his will as they obeyed no one else's. How can such extraordinary empathy as this be explained?

How can one explain how the mob—most of which in Spain is nearly as illiterate as El Cordobes—was able to perceive all this? But the mob did perceive it, and the mob paid, and prices have doubled since El Cordobes came along, and the hysterical triumphs he has had in every bullring in Spain for going on seven seasons now have passed beyond all counting. They have also passed beyond the Pyrenees, beyond the Atlantic. (The United States and Russia are almost the only places in the Western world where Manuel Benitez can now move without a police escort.)

(This by the way is incredible, because, before El Cordobes, bullfighters, even though popular with the mob, never drew crowds anywhere except in the arena. He is the first to become an international celebrity, the first to stop traffic—every time he goes out to buy a cigar. Certainly other prominent Spaniards rarely had time for bullfighters, but they outdo each other inviting El Cordobes to functions to which he doesn't show up. He even stood up Senator Robert Kennedy who invited him to a party last year.)

So the hysteria can only be described, not explained. El Cordobes can only be described, not explained, and basically El Mito is just that, a myth. To be around him, to listen to him talk, is fascinating, for in his way he is blindingly intelligent and charming and funny. But it is kind of hopeless, too, for it seems clear that he doesn't know who he is, and, however much you would like to, you will never know who he is either. Never get close to him. Never find out.

He is tall for a Spaniard, five feet nine, and he says his normal weight is 146 pounds. But he seems thinner than that (which gives him a very elegant figure in his suit of lights) and he probably is. He rarely eats. He says he has lost interest in eating, and that he can no longer sleep nights. He sleeps in the daytime, when he sleeps at all, and though he denies he takes barbiturates, he does take vitamins.

His tall slim body is, of course, full of scars, and although he earned a lot of them at high pay before big crowds, many of the others he got fighting bulls alone, on the range at night, trying desperately (and illegally) to learn his trade. At least one of these bulls, which, of course, didn't belong to him, he sworded to death, and all of them tried to sword him, and some nearly succeeded, and he would drag himself away and lie up somewhere waiting for the goring to heal.

His face is sunburned and his eyes—I think they are brown—are without innocence and his perpetual smile often looks to me like the smile of a youth who is refusing to admit that his position is hopeless; I think of it as the remembered smile of the dark days before he became a bullfighter. His accent is Andalusian, and his conversation is larded with dialect words that are hard or impossible to understand. He appears to have a definite desire to learn all that he never learned in school, but he has no privacy, there are people around him all the time, and so he learns little, and only on the run; but he doesn't regret the people around him: "I like them," he says. "I have been alone so much in my life.

"You know this learning to write? Well, the thing I can't get in my head is that the signature should be small. When I learned to sign my name, I would fill up one whole side of a post card with it, and now when I sign a photo, I sign from one side to the other. I just can't get used to signing small—even on bank checks."

There are girls around him all the time, many of whom don't speak Spanish (and he speaks nothing else), and he likes them around, but he has little time or privacy for them either. Nonetheless he is constantly reported engaged to this or that starlet, and when confronted with such a report in print he will grin and say: "She and I are just friends. Yo—yo soy libro como los taxis." I'm as free as the taxicabs. But then he adds somewhat wistfully: "When I do marry, I will marry suddenly and in secret."

But the laugh and the smile return: "Journalists have made up so many stories about me that sometimes it amuses me to do something for the first time that they say I've already done."

The journalists say that his long shaggy hair (like The Beatles') is an affectation and that he sleeps in a hairnet. Again he grins and says: "Wearing my hair so long bothers me at times, like when I don't put enough fixative on it and come out of a corrida dishevelled. One night I couldn't sleep, I was very nervous and my hair was all sweaty and getting in my ears and eyes—and you'd like me to say that I got up and put a hairnet on like women wear and slept tranquilly after that—" The big grin: "But I won't say it."

Obviously his youth still troubles him at times. Perhaps he has bad dreams; the horn-wound specialists have noted the way he always comes out of the anaesthetic muttering. Recently, talking of the nine-storey hotel he plans to build near Córdoba he said: "I've been thinking of working on the construction as a hod carrier—and getting paid a few pesetas for it. And maybe that way I can get rid of the past, of when I *was* a hod carrier and trying to earn enough for this piece of bread and this sardine, this sardine and this piece of bread."

El Cordobes shows no fear, but perhaps Manuel Benitez is afraid all the time. "Fear is the thing a torero has to have; because out of the fear of the bull is born and rises the valour to dominate that fear." Is he afraid of the mob that, currently, loves

him so? "Mucho," he said, and then again: "Mucho."

"I love the country," he says. "People say the country is for wolves. I think I'm famous because there is a good deal of wolf in me, and a little monkey too when I face a bull. I don't fight for money—I have more of that than I will ever be able to spend—but because fighting bulls is what I love best. My only plan in life is to struggle (in Spanish: *luchar*). Since I was old enough to realize I was in the world, I've never done anything else but struggle.

"Perhaps I will retire. I have plenty of things to do"— the big grin—"like counting my money. But if I do stop fighting bulls in the arena, it will be so I can go fight them on my ranch in Córdoba."

And the myth goes out into the sunlight, always smiling, wading through the mobs clamouring to touch him—mobs that don't know who he is any better than he does.

* * *

EDITOR'S NOTE: A young man of plunging intensity, Robert Daley is a "deadly serious" writer. Son of Arthur Daley, sports writer and columnist of *The New York Times*, he left his own job as that paper's European sports correspondent because Europeans do not take sports seriously enough. Robert Daley's authority is sports, but his game is writing.

His challenge: to beat Hemingway at it. First round: *The Swords of Spain*, an intensely felt, tightly detailed book about bullfighting. Round two: a novel, *The Whole Truth*, about foreign correspondents in Paris, to be published in the winter by The Dial Press. Between rounds, Robert Daley, who is married to a blue-eyed Frenchwoman and has three daughters, heads where the sports action is—especially the bulls, of which he wrote, "I am one of those who can not stay away."

The Eliots

(Continued from page 153)

ments have been generally more practical and less nostalgic.

The pheasant farm, which produces 120,000 eggs for sale in a season, was his idea. So was the duck farm of one thousand ducks. He takes care of the estate's fine timber. He has supplemented the collection of pictures with a Gainsborough drawing and two Boldinis. He is cataloguing the library, last catalogued in 1822. He has found, and brought back, a number of volumes that were once a part of it and had been lost or lent or sold. He gets leather preservative from the British Museum, to renovate and to clean bindings.

If neither he nor his wife has accomplished much as yet in the way of interior decoration, beyond installing guest bathrooms in the servants' wing and starting to fit up studies for themselves, it is partly, no doubt, because the house they have inherited has a live, personal quality that makes new colour schemes or rearrangements as risky and gratuitous as plastic surgery on an old and well-loved face. But partly, too, because they haven't had time.

They enjoy living in their small London house almost, but not quite, as much as the country. Both have travelled widely for their age. Lord Eliot was born in India, Lady Eliot at the British Embassy in Cairo. Before he married, Lord Eliot drove a car across the mountains and deserts from Iran to Lebanon, sleeping out at nights and staying in tribal camps.

Both he and Lady Eliot have visited the United States. Lady Eliot, too, is partly of American origin. The Lampson family were Vermonters until the middle of the last century, when one of them—in cooperation with Cyrus W. Field—laid the first Atlantic cable, settled in England, and was made a Baronet by Queen Victoria.

Lady Eliot is a professional photographer, doing her own developing and printing, and habitually bringing her films in their bath of "soup" to the luncheon and dinner tables, and washing them throughout meals. She writes long letters to her friends and hopes to publish her short stories for children.

There is an annual Christmas party at Port Eliot for the children of St. Germans village; house parties of twenty-five at Christmas and Easter; and shooting parties of five guns, four times a season. On weekends, the Eliots like to invite couples as young as themselves: so far as possible, people who are unlikely to have seen each other all through the week. One of their first house parties was so successful that they and their guests were seriously tempted to lead an experimental communal existence at Port Eliot for the next two years.

A good cook, Lady Eliot does the cooking when they are in London. "Only three failures so far in three hundred dishes," according to her husband. Her specialty is a shrimp soufflé. Meals at Port Eliot are traditional, but not overpoweringly so. Lord Eliot is generous with his port and cigars. On formal occasions he likes to sit late after dinner at the long table, lit by heavy candelabra and laden with the elaborate old silver that he has inherited. He enjoys watching boxing matches and playing billiards. Interested in making money, he is at present, in his own words, "fairly heavily involved" in a scheme for building marinas in the Mediterranean. But he is still child enough to vault over garden urns, take his weekend guests "surfing" on homemade boards on the mud of the nearby tidal river, or "groping," Cornish fashion, for fish in the shallows.

Like his predecessors, he is Patron of the Living of St. Germans parish. Relations between the great house and the church are as cordial as custom demands. But it is church-and-state cordiality in a new idiom for rural England. When the Vicar recently called, he seemed principally concerned to say how much he and his choristers had appreciated the recorded voice of Amanda de Portugal, as it drifted churchwards from the Port Eliot Morning Room all through the latest choir practice.

The Eliots help individual villagers when they are in diffi-

(Continued on page 160)



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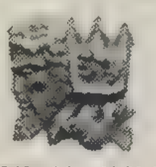


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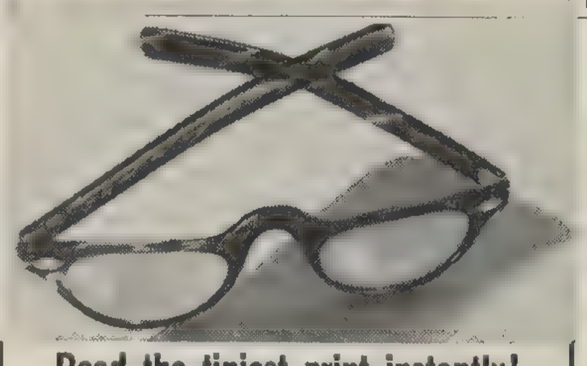
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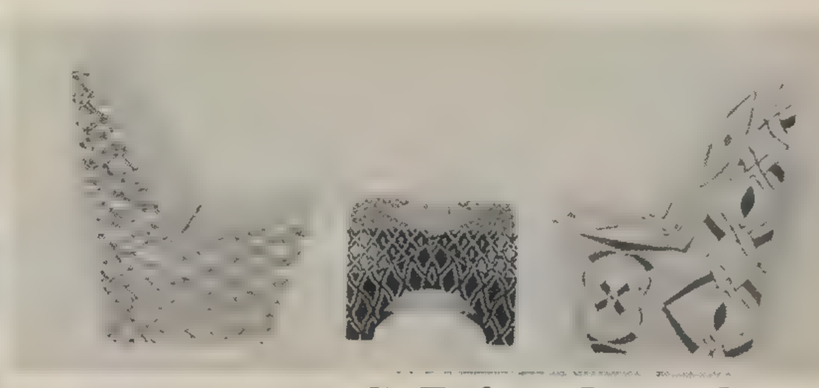
FASHIONS IN LIVING

VOGUE'S

Young snappers: A round-up of young ideas making the inside scene. 1. *Print collection:* Pink-and-white printed cottons, that is, which young New York decorator Clorinda Whitcomb collects wherever she goes, makes into slipcovers for cushions massed, turquerie-style, on her striped sofa bed . . . *that* stripe found in Capri. A French stripe covers a bench turned cube table. Covers are changed on whim, kept immaculate. Such pink and whiteness is given bite by chocolate-brown walls, a collection of animal paintings, brilliant flowers, windows curtained only with bamboo shades. 2. *"Perch furniture":* That's what architect Philip Johnson calls new bantam-weight seating that needn't stay put. That's what architect Ulrich Franzen designed with a chrome-plated tractor seat on a white steel spring base. See it in the young Paraphernalia boutiques, which he designed, a new "theatre of involvement" concept. $150. The Barn, Norfolk Lane, Glen Cove, N. Y. 3. *Pattern on pattern:* And blue and white goes Pow! A New York bed-sitting room in designer Inman Cook's patterning . . . sofa bed and fat cushions upholstered in flame-stitch printed cotton. Wallpaper to match. Two cushions in cane print. Antique faïence tabouret table. Fabrics, 48″ wide, $9.75 yd., Eaglesham Prints. "Flambé" paper, $12 roll, Philip Graf, both 979 Third Ave., N. Y. 22. The bed, to order, Inman Cook, 783 Madison Ave., N. Y. 21. 4. *Unbreakable china:* Guaranteed for three years? Absolutely, by Corning Glass, maker of this white fragile-seeming Centura ware. 10″ plate, 4 for $8.95. 6⅝″ plate, 4 for $5.50. Cup, 4 for $6.50; saucer, 4 for $5.50. House of Wares, 884 Madison Ave., N. Y. 21. 5. *Pavé mirror:* Action is the idea here . . . fracturing light. Mirror cube table, 15½″, $80. Red/white/blue mirror box, $14 ppd. Mirror ball, $3. Papier mâché jockey red/white/blue by Dorothy Jungels, $80. Go-stripes on hot pink and red Peruvian wool rug. 54″ x 69″, $30. Scarabaeus, 223 E. 60th St., N. Y. 22. 6. *Miniature club chair:* 24″ high, that's all, and 24″ wide. The normal table beside it is 27″ high. It's a pull-up mini with man-sized comfort. In blue and white striped shirting or seersucker, $175. Inman Cook, 783 Madison Ave., N. Y. 21. 7. *Printed wood:* Mad, marvellous blue and white designs printed on weatherproof furniture in mad, marvellous shapes. Scramble pattern with chairs, $100 ea., and three-way table, $65. Designed by photographer William Bell, 37 E. 50th St., N. Y. 22. 8. *Art posters:* Europe has had them for years, ask any young collector. Now contemporary American artists are being posterized. Here, a hand-printed red and green Robert Indiana, $10.50 ppd. Others, $5.50-$10.50 ppd. Poster Originals Ltd., 51 E. 78th St., N. Y. 22.



8. Art posters



7. Printed wood

SHOP HOUND



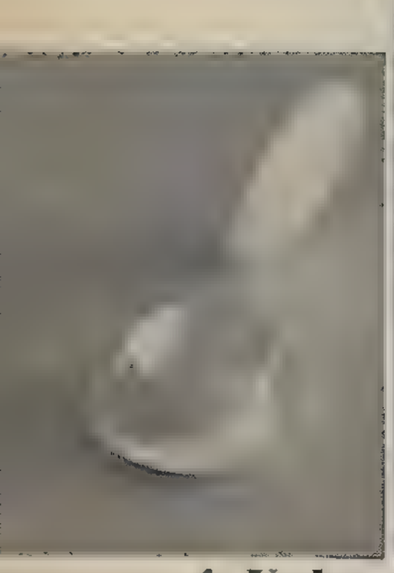
1. Print collection



2. "Perch furniture"

3. Pattern on pattern





4. Unbreakable china



5. Pavé mirror



6. Miniature club chair

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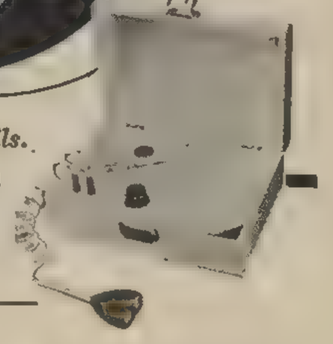
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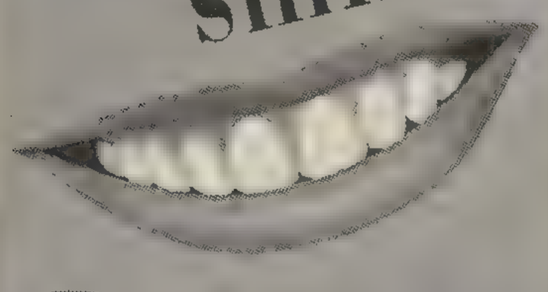
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The Eliots

(Continued from page 157)

culties; and the villagers in return obstinately regard them as a second family of their own. The women pitch in when there is a Port Eliot party. Last Christmas the butler, a local man, drove eight miles at midnight to find the right kind of axe to chop down a big fir tree for his employers and their guests to make a bonfire to dance around. Habitually, and to all appearances happily, he waits until the small hours to clear away after dinner.

Everything about such a house as this cries out to be described. From the roofs, where the lead has such a high silver content that it has hardly needed repairing in a hundred and fifty years, to the basement like an underground village, and the brick-domed cellar with sections still marked "Malmsey" and "Lipari," after once popular, now démodé, southern wines.

The late Regency entrance hall on the west front has a door vast enough to have tempted Lord Eliot's father, when a teenager, to drive his sports car through it—a feat that led to an unfortunate estrangement between him and his own father. Its walls, painted grey with white Gothick mouldings, are hung with Crimean War swords and breastplates, in memory of a young Victorian Eliot who fell at Inkerman.

A stuffed otter's head has its place close to the portrait of a periwigged Major-General in the War of the Spanish Succession, whose fate is curtly commemorated by the inscription: "Blown up at Alicant." A well-worn badger's skin lies on the floor among the pale, old Persian and Turkish rugs. There is usually a pile of Lady Eliot's camera equipment on the floor as well. Beyond, a vase of lupins, poppies, and laburnum blossoms that Lady Eliot has arranged flares like a stained-glass window in a shaft of evening light.

The two rooms most in use today are the Morning Room and the Saloon—so-called to distinguish it from the larger drawing room next door. The red-damask Morning Room is approached between black busts of eighteenth-century statesmen: one, of the younger Pitt, whose sister married the Eliot heir of the time. A rare, early Reynolds landscape of Plymouth hangs over the chimneypiece, flanked by the same painter's portraits of the Cornwallis family.

A superb, slightly cracked, Boulle armoire stands alongside the ultramodern German phonograph. In the armoire, and in various drawers in the library, Lord Eliot keeps the family documents and curiosities through which he is sorting at leisure: illuminated Letters Patent, a sheaf of letters from Gibbon, Wellington's manuscript dispatches, a yellowing copy of *The Times* of London for November 9, 1796, containing Washington's farewell address.

The finest of all the Reynolds paintings are in the Saloon. Here, as in the Morning Room, the sofas and armchairs are soft and deep. On a table lies a selection of family albums. The largest is full of press cuttings about Lord Eliot's grandparents' marriage in 1910. "Miss Nellie Post To Wed into Court Circle" seems to have been an identical headline in innumerable American newspapers of the day. "The Third Anglo-American Marriage of the Season," notes a London weekly, half cross, half gratified.

The tall windows, framed in the former Miss Post's converted tablecloths, look out over the rolling park-landscape. The doors under their richly carved pediments are of mahogany, so highly polished that the prevailing colouring—grey-green, pale blue, crimson, pale yellow, and white—is reflected in them as in glass. In the middle of the room is a flower-laden, semicircular Sheraton desk, where Lady Eliot sits writing her letters and short stories and biting her pen, pending the completion of her own study. Idly one notices that when she doodles, she draws faces with hair like lions' manes and eyes like sunglasses—the haunting, hermetic heads of her contemporaries, from Scotland to Southeast Asia and all points beyond.

Except when they entertain on a large scale, the Eliots rarely use Soane's great drawing room,

(Continued on page 161)

VOGUE'S TRAVELOG

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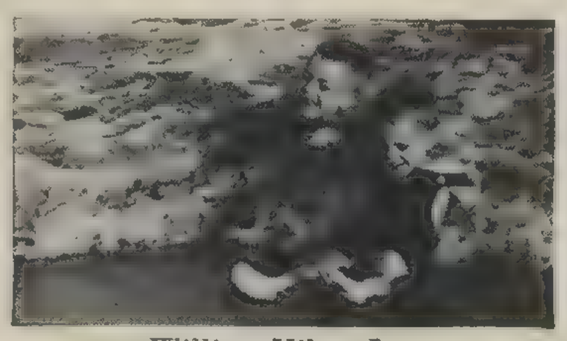


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The Eliots

(Continued from page 160)

with its barrel ceiling on pale-green pillars with Ionic capitals, or the correspondingly stately dining room. They have their meals in a lesser room, nearer the kitchen, below the schoolroom, and down a short flight of stairs. Although its walls are painted robin's-egg blue, this room is still referred to as the Black Parlour, because it was here that in the remote past the heads of the family dispensed local justice.

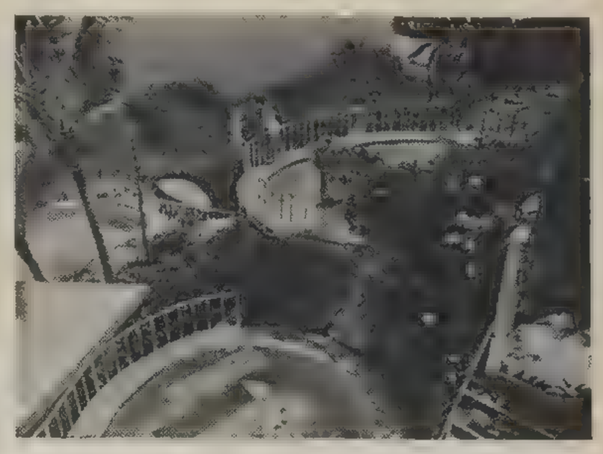
Under Rembrandt's "Bel and the Dragon," a possibly original Rubens self-portrait, and the ten Van Dycks, the Eliots breakfast in their dressing gowns, reading the morning's letters and newspapers and magazines. Here they lunch, in blue jeans, she polite but preoccupied with her film-washing, he enjoying a good conscience and healthy appetite after a long walk of inspection around the estate, with Stick the dog for company, and a real stick for swiping at nettles.

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They go out together through Soane's empty eastern entrance hall and across the slope where all summer long one or another of the eighth Earl's top-heavy rhododendrons casts its circle of petals, like a pink shadow, on the grass. Catching sight of them from an upstairs window, one finds it difficult to think of an ancient house with modern occupants that more becomingly illustrates the old axiom that true continuity is the natural ally, never the rigid enemy, of evolution, fashion, change.

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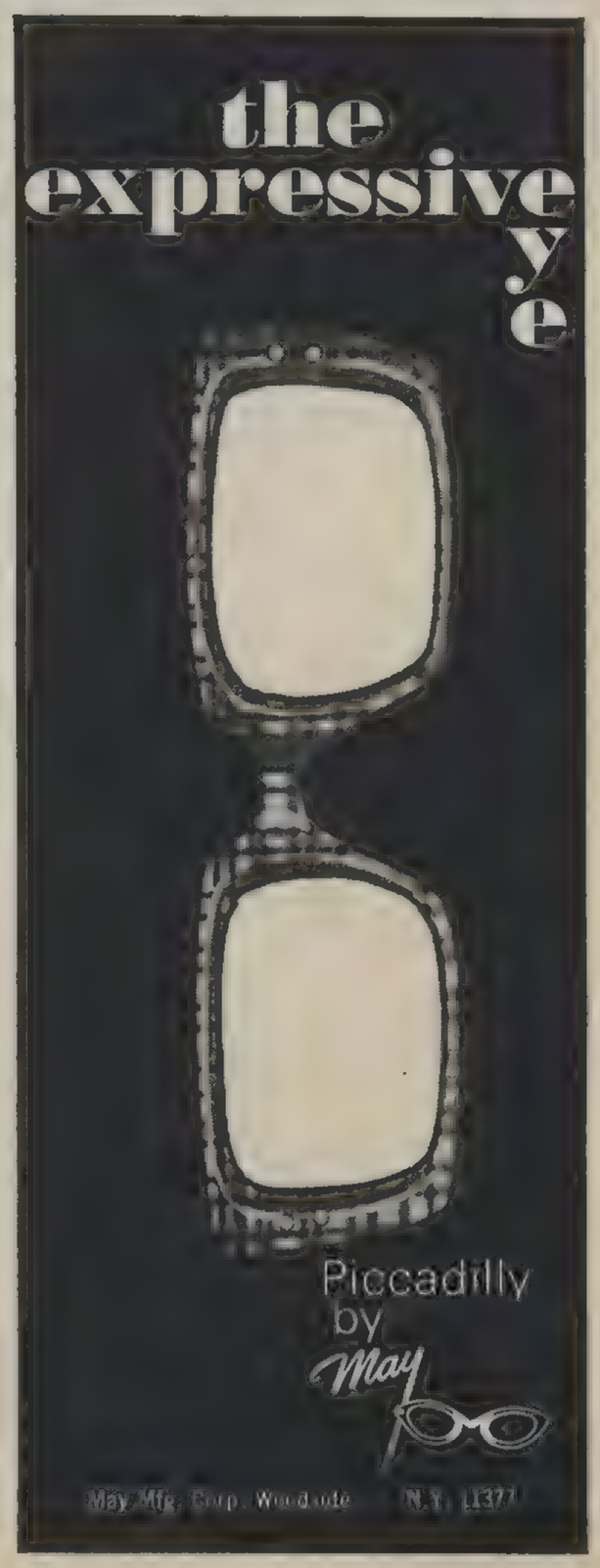
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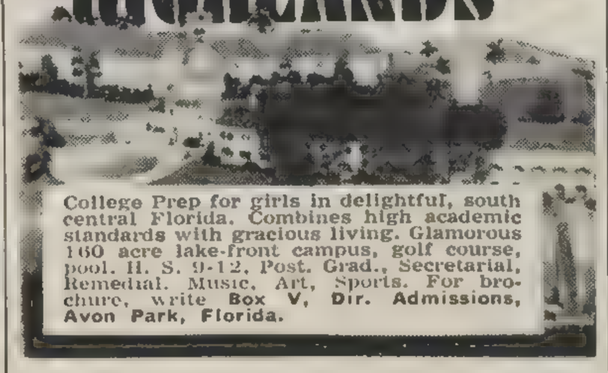
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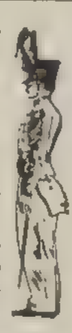
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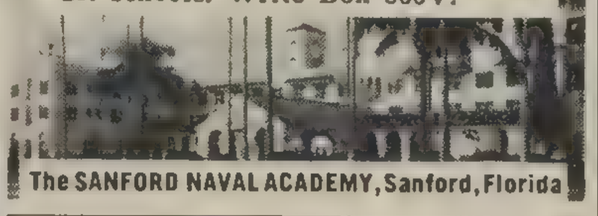
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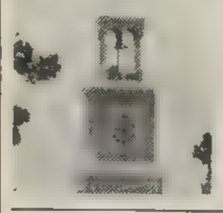
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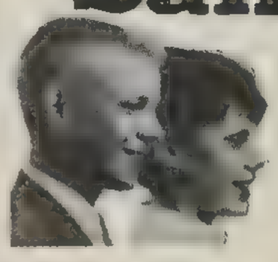
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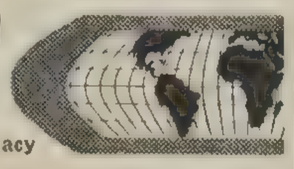
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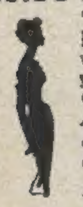
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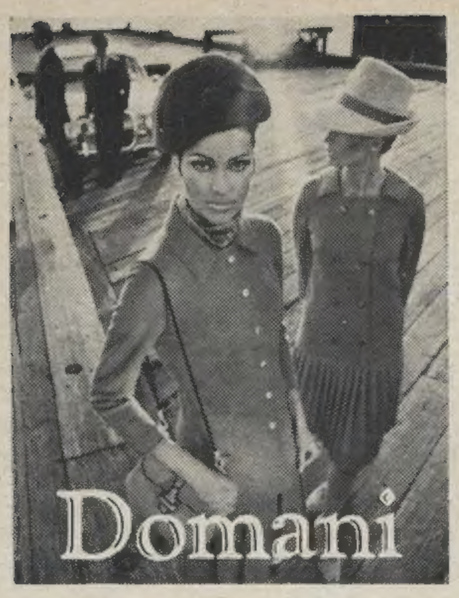
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Los Angeles; Bullock's Downtown
Los Angeles; Amy Gaston
Los Angeles; The Rage
Manhattan Beach; Lee's Fashions
Monterey Park; Carol Miller Fashions
Mountain View; Cowles Fashions
Northridge; Sandy's
Oakland; Goldman's & Branches
Oakland; La Fontana
Orange; Lucille Rose
Palm Springs; The Red Garter
Palo Alto; Prestige Inc.
Playa Del Rey; Margaret's
Redlands; Thana's
Sacramento; Rhodes
San Bernardino; Harris Co.
San Diego; Walker Scott Co.
San Jose; Lari's
San Mateo; Loewe & Zwierlein
Santa Cruz; Ethel's Seabright
Santa Monica; Sandy Fashions
Seaside; Berg's
South Gate; Vicky Lane
South Lake Tahoe; The Outdoorsman
Southern California; Polkadot Shops
Thousand Oaks; The Alley
Torrance; Moore's
Vista; Anna Lou's Dress Shop

CONNECTICUT
Hartford; G. Fox & Co.
Branford & W. Haven; Horwitz
Hamden; Richard Thomas—at the Plaza

DISTRICT OF COLUMBIA
Washington; Woodward & Lothrop

FLORIDA
Jordan Marsh—all stores
Miami; Burdine's & Branches
Miami Beach; Sandra Post
Tallahassee; Miller's Bootery

GEORGIA
Atlanta; Davison, Paxon Co.

ILLINOIS
Berwyn; Bernards
Chicago; Gately's Peoples Store
Chicago; Bernards
Harvey; Rothschild's
Naperville; The Villager
Rockford; Chas. V. Weise Co. & Branches

INDIANA
Crown Point; Eastgate Dress Shop
Ft. Wayne; Wolf & Dessauer
Gary; Blackstone Shop
Hammond; Rothschild's & Branches
Indianapolis; L.S. Ayres & Co.

IOWA
Cedar Rapids; Armstrongs
Davenport; Petersen-Harned-Von Maur
Des Moines; Younker Bros.

KENTUCKY
Louisville; Kaufman's & Branches

LOUISIANA
Lake Charles; Muller Co.
New Orleans; Maison Blanche Co.

MARYLAND
Baltimore; Hochschild, Kohn & Co.

MASSACHUSETTS
Boston; Jordan Marsh & Branches
Fitchberg; Emily Shop
Springfield; Albert Steiger

MICHIGAN
Dearborn; Tow Bari
Detroit; J. L. Hudson
Jacobsons—all stores

MINNESOTA
Minneapolis; Dayton Co.
Rochester; C. F. Massey

MISSISSIPPI
Jackson; The Emporium

NEBRASKA
Lincoln; Natelson's
Omaha; Natelson's & Branches

NEW JERSEY
Newark; Hahne Co.
Morristown; M. Epstein, Inc.

NEW MEXICO
Albuquerque; Rhodes

NEW YORK
New York City; Franklin Simon
Brooklyn; Martin's
Buffalo; The William Hengerer Co.
Buffalo; Jenss—Blvd. Mall
Dewitt; Flah & Co.
Fairmont; Flah & Co.
Niagara Falls; Jenss
Oswego; M. J. McDonald Co.
Rochester; B. Forman Co.
Syracuse; Flah & Co.

NORTH CAROLINA
Carthage; Billie-Fran
Charlotte; Collins Co.
Williamston; Ann's Specialty Shop

OHIO
Cincinnati; Pogues
Cleveland; Higbee Co.
Columbus; The Union
Dayton; Rikes
Steubenville; The Hub

OKLAHOMA
Tulsa; Renberg's

OREGON
Corvalles; Berlenes
Portland; Lipman, Wolfe & Co.
Rainier; Betty's Fashions
Salem; Kay's

PENNSYLVANIA
Lancaster; Watt & Shand
Philadelphia; Strawbridge & Clothier
Pittsburgh; Joseph Horne Co.

RHODE ISLAND
Providence; Peerless Co. & Branches

TENNESSEE
Chattanooga; Miller Bros. Co.
Knoxville; Miller's Inc.
Nashville; Cain-Sloan

TEXAS
Dallas; Titche's Downtown & Northpark
El Paso; The Popular
San Antonio; Joskes

UTAH
Salt Lake City; Auerbachs

VIRGINIA
Fairfax; Bernadette's Fashions
Newport News; La Vogue
Portsmouth; The Famous
Richmond; Thalhimer's

WASHINGTON
Bellevue; Chezelle Inc.
East Wenatchee; Iris Rose
Everett; Chaffee's
Kirkland; Betty's Apparel
Lake City; Lorene Hall
Renton; Fashionette
Seattle; Frederick & Nelson
Seattle; Chezelle Inc.
Wenatchee; Miller's

WEST VIRGINIA
Charleston; The Diamond
Wheeling; Stone & Thomas

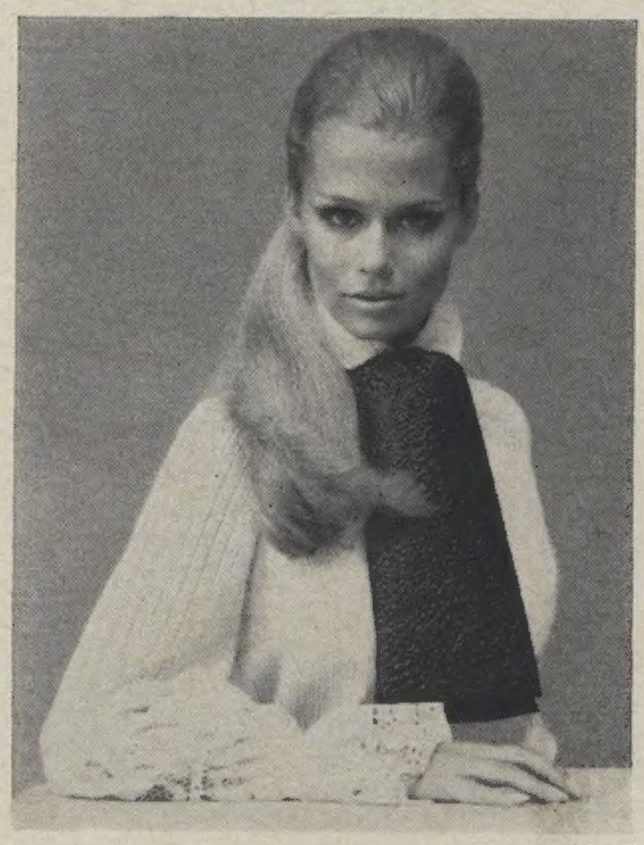
WISCONSIN
Milwaukee;
Milwaukee Boston Store & Branches
West Allis; Taitelman's Women's Fashions

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The lace-ruffled shirt for the dandy-pants tailleur



How the prettiest girls in the world will wear their pants suits now—with spanking white shirts lace-ruffled at the collar and cuffs, and sometimes a Dandy stock of gleamy black. Black lace ruffles, above, outlining the pretty rounded collar, tiny front tucks, and cuffs of an eggshell-white shirt that's romance for Dandy pants. Shirt by Sidney Heller, of silk and polyester. About $22. At Altman's; Julius Garfinckel. White lace, black cloqué, below: a lacy white shirt with long cuffs ruffled over the wrists, a little collar held high by an oversized stock of black cloqué. Shirt by Adelaar, of Samuel Ehrman cotton lace. About $23. At Lord & Taylor; Hudson's. Stock by Emily Wetherby. Both coiffures by Marc Sinclaire.



PENATI



Take away the bite...



sizzle...



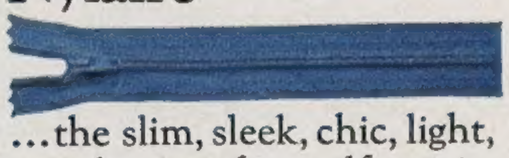
stiffness...



splits...

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